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# PRECEPTS OF LITERATURE:

A

## TEXT-BOOK.

By

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"*Pauca praecepta, multa lectio, plurima exercitatio.*"

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NEW YORK:

BAKER & GODWIN, PRINTERS,

No. 25 PARK ROW.

1881.

✓ Educ T 798.81.448



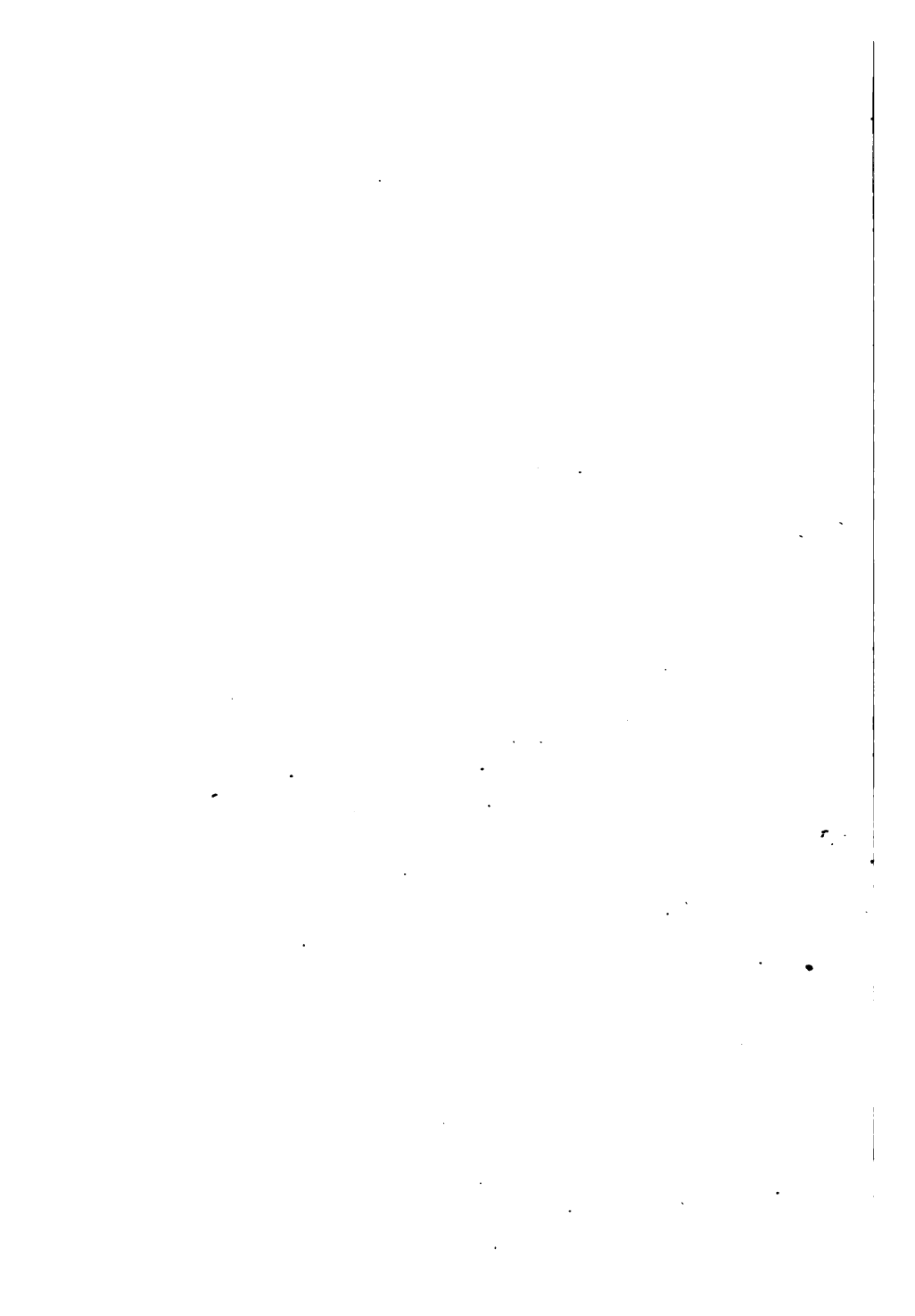
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## PREFACE.

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THE compiler of the following pages puts forward no claim to originality. He has drawn, sometimes in substance, sometimes verbatim, from so many sources, that he is unable to make any other than a general acknowledgment. His only aim has been to place in the hands of professors and of students a Text-Book, in the literal sense of the word. He has endeavored to make each number of the treatise a text for the professor to expound and develop, and illustrate in his lectures, and for the student a leading principle to which he may refer the difficulties he meets with in the study of literature. He has not multiplied examples, as they may be readily found in the popular manuals, and he trusts that the plan of the compilation is of a nature to suggest the necessary exercises. Moreover, it is his intention to prepare, shortly, a companion book of examples, references and exercises. For evident typographical reasons he has preferred to set down the questions at the foot of each page.



# PRECEPTS OF LITERATURE.

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## CHAPTER I.

### SECTION I.—*General Notions.*

1. The precepts of literature are rules teaching the art of writing in prose or verse, and enabling the student to pass judgment on anything written in prose or verse.

2. Literature is the result of the operations of the human mind embodied in written language.

3. Poetry, therefore, narration, whether historical or otherwise, eloquence, when displayed in written productions, is included in literature.

4. The end of Literature is to please and instruct, or rather to instruct by pleasing.

5. Every written production is made up of sentences; every sentence can be resolved into words; every word is the external representation of what we have in our minds—of our thoughts.

6. When we sit down to write, we think, we arrange our thoughts, we give them expression, or, what is the same thing, we choose our words.

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1. What are the Precepts of Literature? 2. What is Literature? 3. What does Literature include? 4. What is the End of Literature? 5. Into what may every written production be resolved? 6. Describe a writer's process in composing.

**SECTION 2.—Qualities of Thoughts and Words.**

7. What qualities, then, must our thoughts and words have in order to reach the end of all writing, *i. e.*, in order to please and instruct?

8. Our thoughts must be true, *i. e.*, represent nothing otherwise than it is; they must also be clear, that is, represent objects in such a manner as to prevent confusion.

9. If our thoughts are false or obscure, they fall short of the twofold end of literature; they neither please nor instruct.

10. For the same reason, the words we use must be pure, that is, belong to the language in which we compose.

11. Barbarisms, or words of other tongues; words which have fallen into disuse; newly coined words, not sanctioned by standard authors; finally, words which are only corruptions of words in vogue, are to be rejected.

12. We must pick out the words which will most exactly express our thoughts, and distinguish between words which differ from each other by a mere shade of meaning, and which are called synonyms.

**SECTION 3.—Figures.**

13. We notice in the use of words and in their

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8. What Qualities must our thoughts have? 9. Without these Qualities what is the result? 10. Why must our words be Pure? 11. What words must be rejected? 12. What words must we select? 13. What do we notice in the use and arrangement of words?

arrangement, deviations from the ordinary modes of expression.

14. The form of speech differing from the ordinary mode of expression is called a Figure. Its aim is to produce greater effect.

15. Hence, to test the value of a figure, we must examine its effect. Everything in literature must have the effect of pleasing or instructing. A figure, therefore, which neither pleases nor instructs, is valueless.

16. We have figures of words and figures of thought. The former are those which drop their nature as figures, when the words which compose them disappear. Take the repetition—a figure of words which consists in using the same word more than once in the same sentence. The following instance is from Halleck :

“ Strike—till the last armed foe expires;  
Strike—for your altars and your fires;  
Strike—for the green graves of your sires.”

Drop the word “strike” in the second and third positions and the figure no longer exists.

17. Figures of thought are those which remain as long as the thought does, no matter how the expression of that thought may vary. In the subsequent example of comparison you may change at pleasure the words ; provided you retain the thought, you keep the figure.

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14. What is a Figure ? 15. What is the test of the value of a Figure ? 16. What is a Figure of words ? of thought ? 17. What is a Figure of thought ?

18. The more important figures are those of thought. We will mention only those which are more effective and of more frequent occurrence.

19. *Simile* or comparison is a figure by which dissimilar objects are compared in that wherein they are similar.

"Noiseless as fear in a wilderness."—KEATS.

20. *Comparisons* should be clear, correct, short, elevated, new, and not too frequent.

21. *Metaphor* is a figure implying comparison; it likens two or more objects to each other, but dispenses with the expressions: like, as, and other phrases of comparison.

"The woods were in their winter sleep."—SHELLEY.

22. This is a metaphor. Had he said: "The quiet of the woods in winter resembles sleep," it would be a comparison.

23. Two different metaphors should not be used in the same sentence, in reference to the same subject.

24. It is in this respect that the expression attributed by some readings to Shakspeare: "To take up arms against a sea of troubles," is faulty.

25. In the second place we must not strain the metaphor by details that are out of keeping.

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18. What Figures are more important? 19. What is Simile? 20. What Qualities should Simile possess? 21. What is Metaphor? 22. Show the difference between Metaphor and Simile. 23. Give the rule for the use of Metaphors in the same sentence. 24. Give an example of a violation of the preceding rule. 25. What is the second rule for the use of Metaphor?

26. Young says, speaking of old age, that it should :

“ Walk thoughtful on the silent, solemn shore  
Of that vast ocean it must sail so soon,  
And put good works on board ; and wait the wind  
That shortly blows us into worlds unknown.”

“ Putting good works on board,” “ wait the wind,” are expressions which strain and lower the metaphor.

27. *Personification* is a figure which attributes life and mind to inanimate things. *v. g.*,

“ And desolation reaped the famished land,  
And carnage smiled upon her daily dead.”—BYRON.

28. *Metonymy* is a figure by which things related exchange names, and one is put for the other :

Thus, the cause is put for the effect :

“ With Shakespeare’s self she speaks and smiles alone.”  
—CAMPBELL.

29. The effect for the cause : “ Gray hairs should be respected.”

The container for the thing contained :

“ The clouds were about to drop in one unbroken mass upon the earth.”—HAWTHORNE.

The sign for the thing signified : “ The pen is mightier than the sword.”

30. *Synecdoche* is a figure somewhat akin to Metonymy.

The word *Synecdoche* means comprehension, and the most common form of the figure is that in which

26. Give an Example of the violation of the second rule.  
27. What is Personification ? 28. What is Metonymy ? 29. Give an example of Metonymy. 30. What is Synecdoche ?

a part of a thing is taken as including or comprehending the whole. Thus, to speak of a keel or a sail for the whole ship is a synecdoche."

31. *Allusion* is a figure which, without any express mention, calls up the idea of something already known in history, fables, novels, and the like, as :

"Ireland is not in a state of peace. England has sown her laws like dragons' teeth, and they have sprung up armed."—CURRAN.

32. *Antithesis* is a figure by which things different or contrary are contrasted for the purpose of making them appear more striking, as :

"A professed Catholic; he imprisoned the Pope."—  
PHILLIPS.

33. *Hyperbole* magnifies objects beyond their natural limits, as :

"Our knees shall kneel till to the ground they grow."—  
RIC. II.

34. *Climax* arranges the different parts of a sentence, or even of a composition, so that each part rises in strength above the other to the last, as :

"A spot—a mast—a sail—an armed deck."—BYRON.

35. *Interrogation* is a figure which conveys an idea more strongly by giving it the form of a question :

"Remember, I pray thee, who ever perished being innocent? or when were the just destroyed?"—JOB. IV.

36. *Apostrophe* is a figure which consists in ad-

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31. What is Allusion? 32. What is Antithesis? 33. What is Hyperbole? 34. What is Climax? 35. What is Interrogation?



dressing some person or some object absent, as if it were present :

“ Daughter of faith ! awake, arise, illumine  
The dread unknown, the chaos of the tomb.”—

CAMPBELL.

37. *Irony* is a figure expressing the contrary of what is meant, while something in the tone or manner shows the real drift of the writer :

“ He was my friend, faithful and just to me ;  
But Brutus says he was ambitious,  
And Brutus is an honorable man”.—J. CÆS.

38. Since every writer should aim at pleasing and instructing, the utility of figures is at once apparent. They both instruct and delight.

While impressing the reader, they instruct by shedding the light of illustration around the truth to be imparted.

39. They please by the brilliancy and grace, the life and vivacity they give to style.

40. However, they must not be employed without measure ; much less must they be mere forms of speech without the solid foundation of thought.

41. The writer who thoroughly penetrates his subject, and studies it in its nature and in its results, will have ideas, images, and figures in abundance.

36. What is Apostrophe ? 37. What is Irony ? 38. Are Figures useful, and how ? 39. How do Figures please ? 40. How should Figures be employed ? 41. What of the writer who penetrates his subject thoroughly ?

SECTION 4.—*Sentences.*

42. *A sentence* is a collection of words so combined as to form a complete meaning. It must be constructed with correctness, precision, unity, and harmony. These qualities combined make up the real strength of a sentence, that is, they make the sentence more effective, better adapted to the end the writer has in view.

43. *Correctness* is a quality disposing the words of the sentence according to the genius or nature of the language in which we compose. Words completing each other are not to be disjointed; those hindering the sense are to be eliminated; nor must the writer pass hastily from one person or subject of the verb to another.

44. Finally, a correct sentence never admits of a solecism, or fault against the rules of syntax.

45. *Precision* requires the rejection of all unnecessary words.

46. *Unity* requires that every part of the sentence should be subservient to one leading idea. Hence, facts or ideas having little or no connection with each other are to be rejected.

In narrating different events, the order of time is to be preserved, and digressions and sudden transitions from one subject to another are to be carefully avoided.

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42. What is a Sentence? 43. What is Correctness? 44. What is a Solecism? 45. What does Precision require? 46. What does Unity require?

47. *Order* is the arrangement of the words in such a manner as to bring forward each idea according to its importance.

48. *Lastly*, the sentence must be harmonious, that is, whatever grates on the ear is to be dropped.

49. Sometimes the harmony of the phrase is imitative, that is, the words used, besides flowing in a cadence pleasing to the ear, represents either the sounds or movements of material objects, as :

"Deep-echoing groan the thickets brown,  
Then rustling, crackling, crashing thunder down."—

POPE.

Or express the motions of the soul, as :

"Next, anger, rushed, his eyes on fire,  
In lightnings owned his secret stings,  
In one rude clash he struck the lyre,  
And swept with hurried hand the strings."—

COLLINS.

50. The *Period*, to which the above directions apply, is a sentence in which the meaning is suspended until the close. The following from Sir William Temple is an example of the Periodic sentence :

"If you look about you and consider the lives of others as well as your own, if you think how few are born with honor, and how many die without name or children; how little beauty we see, and how few friends we hear of; how many diseases, and how much poverty there is in the world; you will fall down upon your knees, and instead of repining at your affliction, will admire so many blessings which you have received at the hand of God."

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47. What is Order? 48. What is Harmony? 49. What is Imitative Harmony? Its varieties? 50. What is the Period?

51. Sentences are either short or long. The short sentence is more easily understood. The long, while allowing in itself more chances for the graces of style, leaves room for intricacy, ambiguity, and vagueness.

52. The test of an author's skill is found in the way he builds up his sentences.

53. The principal component parts of a sentence are the subjects, or what is spoken of, and the predicate, or what is affirmed concerning the subject. A sentence may have more than one predicate and subject. The chief subject of a sentence must receive a conspicuous place. This may be done by placing it at the beginning, or after an introductory statement, or at the end. The predicate also must be given a position relative to its importance.

54. The student who pays attention in his compositions to vary the build of his sentences—now trying one style of sentence, now another; who exerts himself to imitate what pleases and strikes him in master writers, will become, in a short time, possessed of what, after mature and original and deep thought, is the secret of the success of our most admired authors.

55. Sentences may be perfect in themselves, but there is no good writing unless the sentences and

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51. What of long and short sentences? 52. What is the test of an author's skill? 53. What are the component parts of a sentence? What of their arrangement? 54. What should the student pay attention to? 55. What of Transitions?

paragraphs in a work are properly connected—that is, so connected as to produce singleness of impression. Hence the transition, or the passing from one part of a composition to another, is a point of great importance.

56. The kinds of transition are numerous. We may simply indicate that now it is our purpose to treat of this or that matter, or we may point out how the part we have reached is linked with the foregoing.

57. It is more difficult to introduce a digression. To succeed in this we have to find the point of contact—that is, the particular idea which suggests the digression, or of which the departure from the main subject seems an associated idea.

58. Many directions might be offered; but we prefer to lay down this infallible rule: *Think well*, that is, with order, and the method and sequence existing in your thoughts will be reflected in your compositions.

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56. How are they to be made? 57. What of Digressions?  
58. What general directions may be given?

## CHAPTER II.

SECTION 1.—*Style.*

59. We have thus far considered the parts which compose every written production. We will now examine the composition as a whole.

60. In reading any literary work, what strikes us first is the manner in which it is written—the style.

61. Style is the manner in which a writer expresses his thoughts. There are three kinds of style: The Simple, the Middle or Temperate, and the Sublime style.

SECTION 2.—*Simple Style.*

62. The simple style is one which expresses the thoughts in clear and precise terms, without any APPARENT LABOR after the effect or ornament. Letters, dialogues, precepts are restricted to the simple style.

63. The simple writer expresses himself in the language of nature. He is never dry, nor cold, and admits nothing that is harsh, mean, or trivial.

64. Among English authors the models of the simple style are Swift and Goldsmith.

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59. What is to be considered in Chapter II? 60. What strikes us in a literary work? 61. What is style? 62. What is the simple style? 63. How does the simple writer express himself? 64. Mention some models of this style.

SECTION 3.—*Middle or Temperate Style.*

65. The temperate style is one which expresses the writer's thoughts in clear, harmonious, elegant, and figurative language. It is especially adapted to please. Delicacy and grace are its two chief characteristics.

66. As models we may mention : Bp. Atterbury, Addison, Macaulay, Irving, and several others.

SECTION 4.—*Sublime Style.*

67. The sublime style is one which expresses sublime thoughts in sublime language. This leads to the definition of the sublime.

68. The *sublime* in literature is a quality which thought and language possess, elevating and transporting us beyond ourselves.

69. "Any lively manifestation of power and strength, as the ocean or thunder or battle; everything that fills the soul with impressions of awe, as the desert or darkness; all that, among the objects of the universe or in the intellect of man, awakens in us a feeling of vastness and infinity, is a source of the sublime, and may be handled by the writer who feels himself equal to the task."

70. Without sublimity in the thought, there will be none in the style. Lofty expressions and high-

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65. What is the Temperate style? 66. Mention some models? 67. What is the Sublime style? 68. Define the Sublime in literature. 69. Mention some sources of the Sublime. 70. What follows if there is no Sublimity in the thought?

sounding phrases are not sublimity of style. Generally, never is the writer more simple in his style than when he is sublime. Hence the sublime in style is only a faithful representation of what is really sublime in objects.

71. Various subjects require various styles; even in one and the same composition the three styles may find place. It is the skillful combination of these styles, their correct adaptation to the subject, with that harmonious and charming variety, which is the result, that characterize the masterpieces of genius, and bestow on them immortality.

#### SECTION 5.—*Amplification.*

72. Before speaking of the different kinds of prose composition, we will make a few remarks concerning Amplification, Description, Narration, and Transition. Amplification can scarcely be brought under any particular species of composition, and, therefore, we will include it in the section treating of Description and Narration, which, with Amplification, enter into almost every branch of literature.

73. Isocrates calls Amplification the magnifying of small things. It may be defined as the bringing out of many ideas from one idea, so as to present a given subject with the greatest clearness, strength, and fullness.

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71. What is the general direction with regard to the various styles? 72. What is the relation of Amplification to Composition? 73. Define Amplification.



74. Its object is to develop thought, and not to encourage wordiness.

75. As the means of amplifying a subject are manifold, it will suffice to give a general direction. The starting point of all amplification is the definition.

The literary man does not define after the fashion of the philosopher. He rather unfolds gradually the different parts of his subject—he details the causes and the effects it implies. He introduces the possible and actual circumstances which modify it. He brings it out in relief by contrasting it with other objects, by comparing it with similar themes. He embellishes what is susceptible of embellishment. In a word, beginning with a definition, he ends with a description.

#### SECTION 6.—*Description.*

76. To Describe or to give a Description is to paint by means of words the qualities of an object.

77. Every description must possess exactness and unity.

78. *Unity* is a quality of description which not only retrenches everything that does not belong to the object; but so arranges the combination of details as to prevent confusion, and produce oneness of impression.

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74. What is its object? 75. What general direction may be given for Amplification? 76. What is Description? 77. What must every Description possess? 78. What is meant by Unity of Description?

79. By exactness is meant a rigorous resemblance between the description and the object described.

There are different kinds of description. We have the description of the circumstances of place and time, the description of the exterior of living and inanimate objects, of the interior of man; and, lastly, we have the Parallel, which places the description of the character of two persons together and contrasts them, in order to point out more clearly their resemblance or difference. Excellent examples of Parallel are found in Philipps and Macaulay.

#### SECTION 7.—*Narration.*

80. Narration is the relation of a fact.

81. Narration, like description, must be exact; it should, moreover, be interesting.

82. It will be interesting when it has a certain charm which rivets the attention, excites curiosity, captivates the imagination, and touches and moves the heart.

83. Every Narration has three parts: the Exposition, the Plot, and the Conclusion.

84. The Exposition or opening is that part which prepares the mind of the reader; makes known the time, place, and persons—everything necessary for understanding the subject of the Narration.

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79. What is meant by Exactness of Description? 80. What is Narration? 81. What should it be? 82. When will it be Interesting? 83. How many parts has every Narration? 84. What is the Exposition?

85. In order to be interesting, it must be clear, short and simple.

86. The Plot is that part wherein a compromise of interests takes place, where everything becomes complicated in such a manner that the reader becomes anxious to learn the issue. Here confusion is especially to be avoided, otherwise the whole interest is lost.

87. The *Conclusion* is that part which declares the result of the action. It ought to be prepared by what goes before, and correspond to the interest awakened by the exposition.

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85. How is the Exposition made Interesting? 86. What is the Plot? 87. What is the Conclusion?

## CHAPTER III.

## COMPOSITION.

88. *Composition* is the art of producing ideas and expressing them by means of written language.

89. A *composition* is a written production of any length or style, on any subject.

90. There are two great divisions under which Compositions may be classed : Prose and Poetry. Of Prose compositions there are many kinds, which may be reduced to the Letter, to Historical, and Didactic Composition.

SECTION I.—*The Letter.*

91. The Letter is a conversation carried on in writing. The style should be simple, and suited both to the subject treated and to the persons between whom there is a correspondence.

92. We have called the Letter a written conversation ; but the inaccuracies, repetitions, and carelessness which pass unnoticed in conversation, are not pardonable in a letter, for the simple reason that the writer has always more or less time for reflection.

93. The main point in a letter, is *Propriety*, which consists in the writer's not forgetting what he

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88. What is Composition ? 89. What is a Composition ?  
90. What are the two great classes of Composition ? 91.  
What is the Letter ? 92. What is to be avoided in a Letter ?  
93. What is the main point in a Letter ?

is himself, who the person is with whom he corresponds, and what is the nature of the matter to be treated of in his letter.

94. Propriety calls for attention on the part of the writer, to certain formalities which vary according to the rank and condition both of the writer and of the one to whom he writes.

95. The varieties of the letter are too numerous to admit of classification. Letters of friendship, in which subjects of a familiar character are treated, should be indited in simple and natural language.

96. Letters which etiquette or ordinary courtesy impose as a duty, should be characterized by unforced politeness and elegance. In such letters carelessness would be looked upon as an offense, and straining after effect condemned as stupidity.

97. Business letters should give a clear and precise exposition of the matter in hand.

98. Letters containing a request should be written with becoming modesty, and should savor neither of arrogance nor of servility.

99. In letters of thanks it will suffice to be true to the feelings of the heart.

100. Letters on disagreeable subjects—containing a reprimand, an order, a refusal, or the like, should be tempered with mildness.

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94. What does Propriety call for? 95. What of Letters of Friendship? 96. What of Letters of Courtesy? 97. What should Business Letters be? 98. What of Letters containing a Request? 99. What of Letters containing Thanks? 100. What of Letters containing disagreeable matters?

101. As a final remark on this subject: write legibly and cleanly, beware of mistakes in spelling and grammar.

102. The letter is often (perhaps unreasonably) used as a test of a man's culture and character; and the consequences of errors which in other circumstances would be trivial, may, in epistolary correspondence, prove extremely hurtful.

### SECTION 2.—*History.*

103. History is the relation of past events; it is divided into two kinds;—Sacred and Profane.

104. Sacred history is the recital of events belonging to religion.

105. Profane history is the recital of political or state events.

106. Memoirs are a species of historical composition in which the author relates facts that have come under his own special and personal notice.

107. The subject of history is to instruct mankind; hence history should be true and interesting. The style should be simple, animated and suited to the subject.

### SECTION 3.—*Didactic Composition.*

108. Didactic composition includes all those works whose end is to instruct.

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101. What mistakes are to be avoided? 102. Why should such mistakes be avoided? 103. What is History? 104. What is Sacred History? 105. What is Profane History? 106. What are Memoirs? 107. What is the Object and the Style of History? 108. What does Didactic Composition include?

Among Didactic works we may distinguish several kinds.

109. *Polemical* writings are those which are devoted to the defense of truth and the destruction of error. In these compositions clearness is essential, as also fairness in exposing the arguments of an opponent, and calmness and dignity in urging the cause of truth.

110. *Critical* compositions point out the beauties or defects in a work of art or literature. A criticism must be clear, judicious in referring to blemishes, and impartial.

111. *Moral* works treat of man's duty toward God, himself and his neighbor. Their aim is to make virtue amiable, and vice detestable, and to teach the means of practicing the one and avoiding the other.

112. The style must neither be austere nor dry; it must be marked by sweetness and energy, and unite grace with simplicity of language.

113. *Fiction* is sometimes used for the purpose of instructing.

114. By Fiction is meant any narration in which the events and persons have no real, or only a partially real existence, outside the writer's fancy. Novel is the general name given to all works of this kind.

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109. What of Polemical writings? 110. What of Critical compositions? 111. What of Moral works? 112. What should the Style be? 113. What is Fiction sometimes used for? 114. What is Fiction?

115. The legitimate effect of the novel is to portray the true happiness and solid glory that spring from virtue; and to lay before our eyes the fatal effects of crime, even though elevated to the height of worldly prosperity.

116. Nothing but generalities can be said of the style of a novel, as its matter is so varied, and the form of expression must be shaped to the subject.

SECTION 4.—*General Directions for the Formation of Style.*

117. To write well we must think well. To think well implies extensive knowledge and a well disciplined mind.

118. Extensive knowledge means an acquaintance with the facts and ideas of past and present times. Without this we will fail by the scantiness and inadequateness of our allusions and illustrations. Hence the need of constantly and carefully reading the best authors who have acquired extensive knowledge and who show us how to use it.

119. Discipline of the mind is essential to the good writer. He must have sound sense and be able to examine subjects, and reason justly and thoroughly upon them.

120. Never attempt to write on any subject until you fully understand it. This proves the importance of impartial reflection and investigation.

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115. What is its Legitimate object? 116. What can be said of the style of the Novel? 117. What must we do to write well? 118. What Knowledge is required? 119. What of Mental Discipline? 120. What of Understanding a subject?



121. When, by reflection, many invaluable thoughts have been acquired, attention must be directed to their arrangement.

122. First, fix definitely the precise object in view; then mark the outlines of the composition, or, in other words, determine the grand divisions. In making this determination, particular regard should be had to the end in view. Let each part have its proper place and be of importance in that place. All the parts are to be well fitted together so as to form a perfect whole.

123. The next labor is to fill up the outlines that have been marked out. Whatever can illustrate, establish and enforce the different points is to be brought to view. No unnecessary thought or illustration is to be introduced.

124. *Transitions* from one part of a composition to another are also objects of attention. Transitions must never be forced, but always natural and easy. A transition may be made openly, without art or disguised by means of some figure. This toning the bluntness of the transitions by some ornament of speech breaks the monotony of the composition, gives more life to the style, and shows more impressively the link and gradation of our ideas. These are the general directions for good writing. To discover the best method of applying them is to analyze the works of the best authors.

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121. What follows Mature reflection? 122. What of the Divisions? 123. How are the Outlines of a Composition to be filled up? 124. What of Transitions?

## PART II.—CHAPTER I.

SECTION 1.—*Poetry.*

125. Poetry is the expression of the beautiful by means of language.

126. By the beautiful is here meant everything that produces pleasure in the mind that contemplates it.

127. Verse, though it cannot be said to be the indispensable form of the language of poetry, may, when we consider the masterpieces of the great authors, be styled its ordinary manner of expression.

128. The end of poetry is, by presenting us with the beautiful, to excite in us sentiments of pleasure, and thereby to raise us to the contemplation and love of God, "the first and only fair."

129. There are three kinds of poetry: Lyric, Epic, and Dramatic. Lyric poetry is essentially subjective, that is, expressive of the interior thoughts and sentiments of the poet. Dramatic poetry is purely objective, because in it no revelation of the poet himself is made: we perceive only his creations as distinct from himself. Epic poetry is less objective than Dramatic; the poet being less hidden from our view.

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125. What is Poetry? 126. What is meant by the beautiful? 127. Is Verse indispensable? 128. What is the end of poetry? 129. How many kinds of poetry, and what constitutes the difference?

SECTION 2.—*Lyric Poetry.*

130. Lyric poetry is the poetical expression of the feelings of the poet.

131. In every lyric composition, we notice the opening, the flights and the digressions.

132. This style of poetry being essentially enthusiastic,—for only enthusiasm will lead the poet to utter his interior emotions,—nothing contrary to the nature of enthusiasm should be admitted.

133. The opening, therefore, should be vehement and intense.

134. As the poem proceeds, there must be no lessening of the master feeling that has first been uttered.

135. The flights of the lyric composer are the sudden transitions from one sentiment to another.

136. The digressions are the illusions or references to matters at first sight extraneous, but, in reality, harmonizing with the subject.

137. Lyric productions, because they spring from impetuous, ardent sentiment, must be brief.

138. Lyric Unity is that quality in virtue of which everything proceeds from a leading sentiment, never departing from, and always finding its completion in it.

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130. What is Lyric Poetry ? 131. What are the parts of a Lyric composition ? 132. What should not be admitted in a Lyric poem ? 133. What should the Opening be ? 134. What is to be observed in the progress ? 135. What are the Flights ? 136. What of the Digressions ? 137. Should Lyric poems be brief ? Why ? 138. What is Lyric Unity ?

139. The style, in Lyric poetry, is generally marked by the vivacity of the images, and the boldness and variety of the figures, as well as the freshness and fervor of expression.

140. Under the head of Lyric poetry may be grouped : the Ode, the Elegy, the Song.

141. An Ode is the poetical expression of intense enthusiasm.

142. There are three principal kinds of Odes : the Sacred, the Heroic or Pindaric, and the Sentimental Ode.

143. The Sacred Ode has for its object to celebrate the perfections, the great works of God, the glory of virtue, and the heroism of the saints.

144. The Heroic or Pindaric Ode sings the victorious career of heroes and conquerors.

145. The Sentimental Ode is generally devoted to gay and festive subjects, sometimes to grief and sorrow.

146. The Elegy is the poetical expression of plaintive melancholy.

147. The Song is a Lyric poem intended to be sung.

148. It is sometimes delicate and satirical, sometimes gay and playful, sometimes sad and mournful.

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139. What of the Style ? 140. What Compositions fall under Lyric Poetry ? 141. What is an Ode ? 142. How many kinds of Odes ? 143. What is the Sacred Ode ? 144. What is the Heroic Ode ? 145. What is the Sentimental Ode ? 146. What is the Elegy ? 147. What is the Song ? 148. What are its varieties ?

## 149. Models of Lyric Poetry.

Greek :

Anacreon, Sappho, Alcæus, Pindar.

Latin :

Horace, Catullus, Tibullus, Propertius.

English :

Burns, Moore, Dryden, Pope, Collins, Gray,  
Bryant, Whittier, Longfellow.SECTION 3.—*Epic Poetry.*

150. Epic poetry, in general, is the narration of the beautiful and the sublime, as displayed in the actions of man.

151. The Epic Proper is the poetical recital of a marvelous and heroic enterprise.

152. It is the poetical *recital*, consequently neither Drama nor History.

153. We say *Enterprise*, not *Action*, because it narrates a series of actions, all verging to the same end.

154. *Heroic*, to distinguish it from Romance, which chooses its subjects from ordinary life.

155. It is qualified as *wonderful*, since there is no Epic poem in existence, in which the Enterprise is not described as inspired, sustained and accomplished by Divine interference.

156. In the Epic poem we have to consider: the subject, the characters, the unity of the whole.

149. Mention Models of Lyric Poetry ? 150. What is Epic Poetry ? 151. What is the Epic Proper ? 152. Why is it called a Recital ? 153. Why of an Enterprise ? 154. Why Heroic ? 155. Why must the Enterprise be Wonderful ? 156. What are the Parts of an Epic Poem ?

157. The subject, as is evident from the definition of an Epic poem, must be an Enterprise—vast, great and important,—either in itself, or in its results. This is conclusive from the end the Epic poem has in view; that is, the moral elevation of man.

158. A hero is taken, who conceives a grand project, who meets with obstacles and overcomes them, and the reader carries the encouragement of his example into the battle of life.

159. Hence, let the subject be of general and not local interest, let it be national, let it concern humanity and religion.

160. From this flows one essential characteristic of the Epic,—the subject must be real. For this it is not necessary that the events should have taken place, or be entirely historical; but they must have some fact for foundation.

161. The Supernatural Agency of the Epic must appear only when demanded by the plot, disdain what is termed Fairy Mythology, be in keeping with the grandeur of the subject, and not stray beyond the limits of likelihood.

162. The event described must be one; that is, all its parts must bear relation to the whole, and be so united, that, one taken away or changed, the total remains no longer the same.

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157. What must the Subject be? Why? 158. What of the Hero? 159. What interest must the subject possess? 160. In what sense must the subject be real? 161. What of Supernatural Agency? 162. How must the event be one?

163. The Characters are the individuals engaged in furthering or thwarting the success of the Enterprise.

164. The Hero is the one on whom the entire enterprise depends—its very soul.

165. There must be only one hero—equal to his task, and as a man, morally and intellectually grand.

166. The other characters are the followers of the hero, and his opponents. They must be noteworthy, characteristic and varied.

167. The disposition or arrangement of the parts supposes—the Opening, the Plot, the final result or Catastrophe.

168. The Opening comprises the Exposition and the Invocation.

169. The Exposition declares the object of the poem. It should have unity, be short, interesting and simple.

170. The Invocation is a prayer for inspiration which the poet makes to Heaven.

171. The Plot is made up of the obstacles which the hero has to surmount to attain his end. It should be probable and interesting.

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163. What are the Characters? 164. Who is the Hero? 165. How Many Heroes? 166. What of the other characters? 167. What are the parts of an Epic Poem? 168. What does the Opening comprise? 169. What does the Exposition declare? 170. What is the Invocation? 171. What of the Plot?

172. The plot is rendered interesting by Episodes, which are recitals not indispensably connected with the purpose of the hero.

173. The transitions from the main subject to the Episodes, as well as the return to it, should be easy and natural.

174. The Episodes themselves are not to be too frequent or too long.

175. The Catastrophe is the unraveling of the Plot. It is brought about by the triumph or fall of the hero.

176. The Unity of the Epic poem consists in the concurrence of its parts to the same end.

177. There are some works of imagination analogous to the Epic. In fact, the term Epic applies to every poetical recital of an action.

178. The Heroic poem differs from the Epic by the absence of the marvelous; or by the lesser importance and shorter duration of the action.

179. The Heroi-comic poem is the poetical recital of a comic event.

180. Its avowed object is to satirize; its end is to correct vice by showing its absurdity.

181. Models of the Epic.

Greek:

Homer—Iliad and Odyssey.

172. How is it made interesting? 173. What of the Transitions? 174. What of the Episodes? 175. What of the Catastrophe? 176. What is meant by Epic Unity? 177. To what Works does the term Epic apply? 178. In what does the Heroic differ from the Epic poem? 179. What is the Heroi-comic poem? 180. What is its object? 181. Mention some Models.



Latin.

Virgil—Æneid.

English.

Milton—Paradise Lost.

German.

Lay of the Niebelungen.

Italian.

Dante—Divine Comedy. Tasso—Jerusalem Delivered.

Portuguese.

Camões—Lusiad.

Models of Heroic Poems.

Latin :

Lucan—Pharsalia. Statius—Thebaid.

English.

Scott—Lady of the Lake, Marmion, Lord of the Isles.

Models of Heroi-comical Poems.

Pope—Rape of the Lock. Butler—Hudibras.

#### SECTION 4.—*Dramatic Poetry.*

182. Dramatic poetry is the poetical representation of a fact by words and action.

183. Its end is the formation and correction of the moral character of man.

184. Likelihood and Unity are the two indispensable requisites of every dramatic subject and plan.

182. What is Dramatic Poetry? 183. What is its end?

184. What are the requisites of every Dramatic subject?

185. The action or subject of the Drama should be either founded on fact, or, if fictitious, have all the appearance of reality.

186. Dramatic likelihood or probability is that quality which gives to the main event and the minor incidents the semblance of fact.

187. By Dramatic Unity is understood that oneness of interest and impression which co-ordains all the incidents, all the passing impressions, and refers them to the master fact or event which the drama proposes to reproduce.

188. In every drama there are three parts: the Exposition, the Progress, and the Conclusion.

189. The Exposition makes known the subject with its leading circumstances. As the Drama is eminently objective this declaration is not made by the poet himself, but by the persons who take part in the drama.

190. The opening should be clear, short, absorbing.

191. The Progress of the Drama contains the Action and the Plot. The Action is the successive accomplishment of the incidents which bring about the main event.

192. The Plot, as in the Epic, is the complication of events, arising from a perplexing combination of incidents and intermingling of projects.

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185. Should it be founded on fact? 186. What is Dramatic Likelihood? 187. What is Dramatic Unity? 188. What are the parts of a Drama? 189. What is the office of the Exposition? 190. What should the Opening be? 191. What is the Action? 192. What is the Plot?

193. Life, reality, subordination to the object in view and interest, are the characteristics of the Action, which, along with individuality, apply to the persons of the Drama.

194. The unravelling of the Plot completes the Dramatic action. This conclusion must be natural, in keeping with the progress of the play, unforeseen, rapid and striking.

#### SECTION 5.—*Tragedy.*

195. There are two principal kinds of Dramatic composition—Tragedy and Comedy.

196. The Tragic Drama or Tragedy is the representation of a remarkable action, which, either by exciting pity and terror, purifies the soul, or by eliciting admiration, ennobles it.

197. The end of Tragedy is to purify and exalt man's moral nature.

198. The object of Tragedy is virtue triumphing over great misfortune, or crime either meeting its just retribution, or plunged into misery and shame by its very triumph.

199. The effect is indignation at the sight of persecuted virtue, admiration for its grandeur and terror inspired by the consequences of great crime.

200. The greatness of character of the Hero in

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193. What should the action be? 194. What should the conclusion be? 195. How many kinds of Dramatic Composition? 196. What is Tragedy? 197. What is its end? 198. What is its object? 199. What is its effect? 200. What of the Action and the Hero?

Tragedy, depends upon the importance of the action represented.

SECTION 6.—*Comedy.*

201. The Comic Drama or Comedy is the representation of an ordinary action, offering the picture of ridiculous foibles and vices.

202. The end of Comedy is the correction of individual or social defects.

203. Its object is ridicule.

204. Its effect is a smile at what we see in others, and a blush at the resemblance we find in ourselves.

205. The action and the characters are taken from the ordinary walks of private life.

206. Exaggeration of defects is allowed, but the limits of likelihood must not be transgressed.

207. Allied to the Drama are the Vaudeville, the Melodrama and the Opera. The *Vaudeville* is a humorous Drama, intermingled with songs and stanzas.

208. The *Melodrama* consists in a medley of the comical and the tragical, interrupted by songs and dances.

209. The Opera is a Drama, either tragical or comical, meant to be sung, which admits of the marvellous, such as apparitions, ghosts, etc.

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201. What is Comedy? 202. What is its end? 203. What is its object? 204. What is its effect? 205. Where are the action and the hero taken from? 206. What of exaggeration? 207. What is the Vaudeville? 208. What is the Melodrama? 209. What is the Opera?

210. These different productions have arisen from the incapacity of authors to excite the deep and serious emotions of Tragedy, or to provoke the delicate, refined smile of true comedy. They have, therefore, recourse to an absurd medley of the grave and gay. The principal merit of these Dramas consists in the music and the decorations.

211. Dramatic Models.

*Tragedy*.—Greek.

Æschylus, Sophocles, Euripides.

Latin.

Seneca, Plautus.

English.

Shakespeare, Jonson, Massinger, Marlowe.

*Comedy*.—Greek.

Aristophanes.

Latin.

Plautus, Terence.

English.

Shakespeare, Jonson, Sheridan.

SECTION 7.—*Secondary Poems.*

212. Under this head is comprised that class of poems which, strictly speaking, belong exclusively to none of the three orders treated of. Such poems are the *Didactic*, the *Apologue*, the *Eclogue*, the *Idyl* and the *Satire*.

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210. Whence have such productions arisen? 211. Give some Models of Dramatic Literature? 212. What is meant by Secondary Poems?

213. The Didactic poem lays down in verse the principles of some science or art, or explains dogmas, or describes natural or moral phenomena.

214. Order and Clearness, as well as Interest are the characteristics of the Didactic Species. Fiction and episodes are admissible therein, which afford the poet an opportunity of sometimes rising to the level of other poetical productions.

215. The Models are: Holy Writ: Proverbs. Ecclesiasticus. Wisdom.

Greek.

Hesiod: "Theogony"—"Labors and Days."

Latin.

Horace: "Art of Poetry." Virgil: "Georgics."

English.

Thompson: "Seasons." Dryden: "Hind and Panther." Pope: "Essays on Criticism and Man."

216. The Apologue is the recital of some imaginary action, from which some moral lesson is drawn.

217. If the action is attributed to human beings, the Apologue takes the name of Parable.

218. The Fable is the recital of some imaginary action attributed to agents who are only supposed to be human. The end of the Fable is instruction. Hence, it includes a moral or practical truth, which is to be deduced from the incidents narrated.

213. What is the office of the Didactic poem? 214. What are its characteristics? 215. Mention Models? 216. What is the Apologue? 217. What is the Parable? 218. What is the Fable?

219. Models of Parable: The New Testament. Leigh Hunt: "Abou Ben Adhem."

Models of Fable: Greek—Æsop. Latin—Phædrus. English—Gay. French—La Fontaine.

220. The Eclogue and the Idyl are the Poetical representation of rural life and manners. They differ inasmuch as the Eclogue is more dramatic, while the Idyl is a graceful picture in which high-coloring and feeling prevail. Together, they make up what is called Pastoral Poetry, which sings the sweets of rural life such as it was in the Golden Age.

221. The character of these poems is Simplicity, Brevity and Delicacy. The first two qualities render the poem natural, and the last delightful.

222. Models: Latin—Virgil. Greek—Theocritus, Bion, Moschus. English—Shenstone, Ramsay. German—Gesner.

223. The Satire is a poetical composition, the avowed aim of which is to attack the vices and the follies of men, to criticise bad works, or those having an undeserved reputation. A satire, to succeed, must be animated and true.

224. Models:

Latin—Horace, Juvenal, Persius.

English—Dryden, Pope (Dunciad), Byron:

English Bards and Scotch reviewers.

Saxe, Halleck.

219 Mention Models? 220. What of the Eclogue and Idyl? 221. What spared their character? 222. Models. 223. What is the Satire? 224. Models.

## CHAPTER II.

## PARTICULAR DIRECTIONS FOR GOOD WRITING.

SECTION 1.—*Models.*

225. The principles we have exposed may assist our judgment and our taste in appreciating the beautiful, and direct genius and talent in the work of composing. But the study of models and the exercise of writing, better than any precepts, teach both the theory and practice of authorship. "*Longum ites per præcepta,*" says Seneca, "*breve et efficax per exempla.*" The two principal methods of forming one's style, that is, of learning to write and to speak well, are the study of models, and the practice of composition. By models are understood those works which are most perfect in their kind; by literary models are meant the productions of standard authors and orators. The model of literary beauty is nothing else but the ideal itself of essential beauty, that is, that beauty which is the type of all other beauties.

226. Study, then, the beautiful in God Himself and in the immediate works of His hand; in those works, especially, which best represent the features of His infinite perfections. Nature in general, and in particular, man, the masterpiece of creation, in whom alone are summed up all the perfections of

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225. What of the Study of Literary Models? 226.  
Where is the true beautiful found? Why?



the universe ; these are the two first books of which you must study the pages. It must not, however, be forgotten that the lineaments of the Divine image in man have been disfigured in consequence of original sin, and that the material world, sullied by the prevarication of its king, has undergone vast alterations. There exists a false school of literature, which affirms that nature is the only model ; that it is the only good, the only true, and the only beautiful. Assuredly it would suffice to follow and imitate nature, were nature what it should be. But since sin has degraded man, and consequently the palace which he inhabits, it is necessary to seek elsewhere than in man and in the material world for the type and ideal of perfection. The discourses and inspired songs of the Prophets, the Gospels, the example of the heroes who prefigured or imitated the divine, and at the same time the human perfections of the fairest of the sons of men, are the models to be studied, if we wish to have a just conception of the beautiful in all its splendor and all its purity, and if we wish to express that same ideal in our persons and in our language. Such a study will elevate us above the natural type, will ravish us to the contemplation and practice of a perfection, both intellectual and moral, of which, nature, by itself, would never have been capable.

227. The first model we propose is the Holy Bible—the Book of Books,—the Holy Writ—the faithful expression of the word of God, to whose

pages most justly may be applied the precept of Horace, \* \* \* "*Vos exemplaria sacra nocturna versate manu, versate diurna.*" We may study in Pagan masterpieces the principles and method of reasoning, the theory and practice of oratory, nobleness and simplicity of style, purity and propriety of language; but there is no danger that Pagan genius will eclipse the glory of our Sacred and Christian writers. The Gods of Homer and Virgil dwindle into insignificance beside the Triune God and the great men whom the prophets hymn. The enthusiasm of Pindar and Horace grows cold when compared with the transports of David and Isaiahs. The wisdom, the conquests, the empire and government of Cyrus, the retreat of the Ten Thousand, the campaigns of Cæsar, are dwarfed by the marvelous retreat of the Hebrews, the wisdom of Moses and Solomon, the conquests of Joshua and David. The war of the Peloponnesus, the struggle of Rome against Catiline and Jugurtha are more than paralleled by the labors of Nehemiah and the combat of the Maccabees. Genesis, the Books of Kings, and of Judges, surpass Herodotus, Livy and Tacitus. Can we liken the wise appreciations of Plutarch, or the simplicity of Nepos, to the judgment that the son of Sirach passes on the great men of Israel, or to the recitals that the sacred historians have left us under the modest title of Paralipomena? What are the thunders of Demosthenes, what the rhythm of the Roman orator in presence of the fulminating epistle of St. Paul or the solemn majesty

of Moses in Deuteronomy, or of St. Peter in his messages to the Christian World? What becomes of the sublimity of Plato, or the depth of Aristotle beside the sublime wisdom and the profound sentences of the Proverbs of Solomon? Certainly the works of ancient Rome and Greece can only throw into bold relief the immense superiority of inspiration and supernatural enthusiasm. We bring these remarks to a close by a cardinal observation: No work imitating mere natural models, or ignoring the beauty and excellence of the true moral order, or insinuating the poison of impiety or lasciviousness, can be safely followed as a guide in reaching literary perfection.

228. The study of models may be reduced to four operations: Reading, Translation, Analysis and Imitation.

#### SECTION 1.—*Reading.*

229. Reading signifies to choose, to cull. Hence, reading does not consist in merely running the eyes along the page, but in making a choice of whatever is true, good and beautiful in the sentiments expressed, and in treasuring them up in the mind and in the heart.

230. Here two questions present themselves: What must we read? How must we read? The

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228. What may the Study of Models be reduced to?  
229. What is meant by Reading? 230. What must we read, and how?

first may be briefly answered: Read model writers. We must, however, insist a little more on this point. You wish to form your style, but style is the expression of the whole man. What you must form, then, within yourselves is the man—your whole being—your character. In other words, if you wish to write well, learn, above all, to think well, to will well, to speak well, to act well. Apply yourselves to the study of the most perfect authors. "*Ego optimos quidem, et statim et semper,*" says Quintilian.

When you have exhausted excellent authors, if you have leisure, you may peruse mediocre writers; but you will soon discover that it is in the masterpieces of men of genius you must look for, and will find, the essence of true knowledge, as well as its most beautiful expression; and that, by the perusal of them, that knowledge is acquired with more clearness, fullness, and speed, than in the lumbering tomes of men of inferior ability. Again, not in reading many books does one become learned; but in reading the same book often. "*Timeo hominem unius libri,*" is a world-old saying. "*Multum legendum, non multa,*" says Pliny; and Seneca remarks that many books, instead of enriching and enlightening the mind, only fill it with confusion and darkness. We will indicate those authors whom you should read and re-read, "*statim et semper.*" The list is not a long one, the masterpieces are few in number.

*Table of Greek, Latin, and English Masterpieces.*

## Didactic Works.

Aristotle—Rhetoric, Poetry.

Cicero—De Oratore, Orator.

Quintilian—De Institutione Oratoria (translated  
by Patsall).

Horace—De Arte Poetica.

Pope—Essays on Criticism and Man.

Campbell—Philosophy of Rhetoric.

Kames—Elements of Criticism.

Johnson—Essay to Dictionary.

Essays to Plays of Shakespeare.

Lives of English Poets.

Burke—Works.

Boswell—Life of Johnson.

F. Schlegel—History of Literature.

A. Schlegel—Dramatic Literature.

## Fable and Fiction.

Æsop, Phædrus, La Fontaine (translated by  
Knight), Dickens, Thackeray, Bulwer, Scott, George  
Eliot, Irving's Sketch Book, Hawthorne.

## Epic Poetry.

Homer—Iliad, Odyssey.

Virgil—Æneid.

Milton—Paradise Lost.

Tennyson—Idyls of the King.

Fenelon—Telemachus.

Dante—Divine Comedy (Longfellow's translation).

Tasso—Jerusalem Delivered.

Camöens—Lusiad.

Lay of the Niebelungen.

#### Tragedy.

*Æschylus*—Prometheus, Agamemnon, Eumenides, Suppliants.

*Sophocles*—Œdipus Rex, Antigone, Philoctetes.

Euripides—Iphigenia in Aulis, Hecuba.

Shakespeare—Hamlet, Lear, Macbeth, Othello, Kings.

Bulwer—Richelieu.

#### Comedy.

Aristophanes—The Clouds (Blackwood's Magazine, translation).

Shakespeare.

Sheridan—Critic, School for Scandal.

Molière—Precieuses Ridicules.

#### Lyric.

Pindar—Anacreon.

Horace.

Shakespeare—Passim.

Beaumont and Fletcher.

Ben Jonson.

Moore—Melodies.

Tennyson.

Burns.  
Longfellow.  
Lowell.  
Holmes.

Oratory.

Demosthenes—The Olynthiacs, Philippics, Pro Corona.

Cicero—In Catilinam, Pro Ligario, Pro Archia Poeta, Pro Milone, Pro Marcello, De Lege Manilia, De Signis, De Suppliciis.

St. Gregory of Nazianzen—Eulogy on St. Basil.

St. Basil—On Reading the Pagan Authors.

St. Chrysostom—On Eutropius.

Bossuet—Funeral Orations.

British Eloquence—(Goodrich) From Cover to Cover.

Manning, Newman, Wiseman, Burke, Webster, Clay, Calhoun.

History.

Herodotus—Xenophon.

Thucydides.

Plutarch.

Nepos, Sallust.

Cæsar, Livy, Tacitus.

Bossuet—Discourses on Universal History.

Cantu—Universal History.

Müller—Universal History.

Lingard—England.

Gabourd—History of France.

Kohlrausch—History of Germany.

N. B.—Read first some Universal History, then Allie's "Formation of Christendom," then the particular history of principal nations, completing all by perusing the biographies of eminent men, Popes as well as temporal rulers, correcting all false notions by studying Balmes' "Protestantism and Catholicism Compared." As a further guide, read St. Augustine's "De Civitate Dei," and the solid articles on historical subjects in the *Dublin Review*.

*Table of Masterpieces.*

Philosophy.

Aristotle—On the Soul; Metaphysics.

Plato—The Republic; the Laws.

Epictetus—Manual.

Cicero—De Officiis, Somnium Scipionis.

St. Thomas—Summa Theologica, Contra Gentes.

Pascal—Thoughts.

Letters.

Cicero, Dryden, Gray, Cowper, Lamb.

Fugitive Pieces.

Cowper, Coleridge, Longfellow, Whittier, Holmes, Lowell, Wordsworth.

Read with order, moderation and reflection. After you have chosen your book judiciously, do not fly from it to another. The work once commenced, follow it up to the end. "The butterfly," remarks



an author, "flies from flower to flower, and possesses only the ephemeral brilliancy of its wings; the bee leaves a flower only after extracting all its sweetness, and returns to the hive laden with its precious booty, whence comes the honey that gratifies our palates, and the wax that lights up our altars." Read soberly, a little at a time. Too much food fatigues the stomach; and excessive reading wearies and weakens the mind. After reading, render yourself an account of what you have read. Ask yourself, what is the general aim of the work, and the special end of each part? What is the plan, what road does the author take to reach his object? How exactly does the expression correspond with the idea intended to be conveyed?

If a thought strikes, an image pleases, or a sentiment touches you, inquire the reason of it. "*Omnia probate, quod bonum est tenete.*" Read and re-read whatever has shed a ray of truth on your mind, or excited an emotion of virtue in your soul. Take note of what is most remarkable as of a treasure, of which independent capital may be made for future occasions. "*Forsan et hæc olim meminisse juvabit.*"

### SECTION 3.—*Translation.*

231. Translation is the rendering of an author's idea from one language into another. Of all literary exercises it is the most adapted to insure the successful study of models, and to acquire copiousness of

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231. What is translation, and how is it useful?

expression. Cicero himself translated into his own language entire productions of Demosthenes, Xenophon, and Plato. Translation fixes the attention on what might escape the most serious reading, or the most delicate analysis. By dint of reflecting on the thoughts and modes of expression of the author we translate, we grasp their full significance and appropriate it to ourselves. The difference which exists between languages compels the translator to pass in review a variety of words, to weigh them and compare their value, obliges him to shape his sentences after a thousand different fashions, and thus he soon acquires the pliancy, facility, and originality of style which characterizes good writers.

232. The merits of a translation depend on the alliance of two qualities, often very difficult to harmonize—*faithfulness* and *freedom*. *Faithfulness* consists in rendering not only the thoughts of the writer, but even the shades, in the various colors of his ideas and style. *Freedom* requires that, while respecting the genius of the language from which you translate, you conform to the spirit of the tongue in which you write.

233. We will here indicate a very practical method of producing a masterly translation. Read thoroughly the text before you; take note of the words you ignore the meaning of; and verify the meaning of those you merely divine. Construe with exactness, grammatically, and word for word the

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232. What constitutes a good translation? 233. What are the directions for producing a good translation?

phrases of which the sense is not sufficiently clear. Assure yourself that the interpretation you give to each passage does not contradict the meaning of any other part of the text. When you are satisfied that you have penetrated the signification of the passage in all its details, translate, endeavoring to combine the faithfulness and the freedom recommended above. To make sure your translation unites the two qualities, read once more the text independently of your rendering of it. Then peruse your translation without any reference to the original. This perusal will enable you to discover whether your style is flowing, and whether your mode of expression is English.

#### SECTION 4.—*Analysis.*

234. Analysis consists in decomposing a work, in stripping it of the ornaments with which it is adorned, in reducing it to its simplest expression, in examining its subject, its constituent elements and their union. Analysis is an infallible test of the merit and solidity of a production. After setting aside pompous and sonorous phrases, the reader will often, by examining the truth of the thoughts, the correctness of the judgments, and the nature of the sentiments, find very little truly solid and deserving. To verify this, examine carefully the writings of the most dazzling anti-Catholic authors. Submit their most brilliant passages against the church to

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234. What is Analysis, and how is it useful?

the dissecting-knife of a severe analysis; reduce their weightiest arguments to the strict syllogistic form, and all their utterances will appear in their true guise, will become the insignificant, weakly-bolstered objections they really are.

235. We may distinguish three sorts of analyses : The Philosophical Analysis, or analysis of the ideas, suppresses the developments employed by the author to bring out or make his thoughts understood, simplifies the propositions and their proofs, the objections and the answers to them, and shows how much they are worth and how logically they are connected. The Historical Analysis, or analysis of facts, puts aside the accessory details of events, indicates their substance, and signifies their causes and results. After having made the Philosophical or Historical Analysis of the subject according as there is question of a discourse or a recital, we come to the Literary Analysis, which consists in answering the three questions mentioned when speaking of reading : What is the end? What is the plan? What is the style of the work or piece of which an account is to be given? We subjoin a method of analyzing any literary work. This detailed criticism is extremely useful in exercising or forming the judgment and taste. Just as the means of discovering the strength or weakness of any material mechanism is to undo the machine and observe in detail all the pieces that compose it, so this minute

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235. How many kinds of Analysis, and what are they?

analysis, applied in turn to good and bad writers, will infallibly reveal the reason of the superiority of the former and of the worthlessness of the latter. Moreover, after the continued practice of analysis all the details worthy of note will attract the attention without retarding the course of the reader.

SECTION 5.—*Imitation.*

236. Imitation consists in reproducing the thoughts, the plan, and even the expressions of a model, not servilely, however, but with a certain liberty.

Homer (*Iliad* VI, 506) compares Paris to a prancing courser.

"E'en as a horse in stall confined, and fed with barley  
grain,  
Snaps his bond and neighing, beats with sounding  
hoof the plain;  
Oft hath he gone to lave his flanks in deep, smooth,  
river bed,  
And now the well known stream he seeks, and high  
he rears his head;  
Adown his shoulders floats his main, proud of his  
strength is he,  
Then flings his limbs light o'er the turf, where the  
haunts of horses be,  
Thus Priam's son from Troy came forth, all eager for  
the fray,  
Far gleaming in his burnished brass, like the light  
that lords the day."

BLACKIE.

Virgil (*Æneid* XI, 492) employs the same comparison to throw into relief the impetuosity of Turnus :

“ Freed from his keeper, thus with broken reins,  
The battle-courser prances o'er the plains,  
Or seeks refreshment in the well-known flood,  
To quench his thirst and cool his fiery blood;  
He swims luxuriant in the liquid plain,  
And o'er his shoulders floats his waving mane,  
He neighs, he snorts, he bears his head on high,  
Before his ample chest the frothy waters fly.”

DRYDEN.

Virgil has throughout the first books of his Epic imitated the *Odyssey*, throughout the six last, the *Iliad*.

237. The exercise of Imitation is useful to those who are beginning to form their style. The method of Imitation is simple: take a piece well-written, read it with attention several times, take your pen and endeavor to re-write it from memory; then compare your work with the original, and you will easily perceive the difference. Or you may analyze a discourse, reducing it to a skeleton, and fill up the outlines you have sketched. Afterwards compare your manner of proving a point with that of your model, and eventually you will become master of his skill in handling arguments. But Imitation is dangerous, unless the following rules are observed: Choose an author fit to serve as your model; do not confine yourself exclusively to one author, yet do not go from one author to another without limit or discrimination. Imitate; do not copy. Make what you take your own; remember the jay in the peacock's feathers, the ass in the lion's skin; the deceit will

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237. What is the Method of Imitation?

always be discovered, the long ears will always peep through.

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As a fitting conclusion to the remarks which the foregoing pages contain on Literature in general and on Poetry in particular, we present the following extract from the German of Staudenmaier, which holds, as in a nutshell, the truest and sublimest ideas on Christian Art and Literature. He says: "True art is at all times, howsoever and whatsoever it may produce, the expression of the infinite in the finite. For the beauty which it exhibits is only a revelation of the Divine, or, as we might say, a transfiguration of the Divine in the earthly. Hence true art ever exalts us from the finite world into eternity, and from this it is evident that art must have the nearest relation to religion. For as art can find its perfection only in eternal objects, so it is directed for its representation to religion, which alone is capable of raising a man from earthly to heavenly objects, from time to eternity. For religion, as it is the living communion with God, is the happy, immortal and glorified life itself, as far as we are able to contemplate it here below. Thus art ministers to faith; nay, art itself is an emanation of the Divinity, a revelation of its glory. \* \* \* \* \*

The art of time is music; the arts of space are architecture, painting and sculpture; the art of space and time is poetry. In heathenism, the sensual and the ungodly strive to array themselves in forms of beauty, and to give themselves a divine

appearance ; darkness wished to clothe itself in light, and spared no means, by a false glimmer and delusive splendor, to fascinate and corrupt the truly divine part of man. On this account art sighed for redemption, and this redemption is Christianity itself."

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### PLANS OF LITERARY ANALYSIS.

#### ANALYSIS OF NARRATION AND ANALOGOUS COMPOSITIONS.

1. *Subject*.—What is the substance of the Narration ?

2. *Plan*.—What is the substance of the Exposition, Plot and Catastrophe ?

3. *Body of the work*.—Is there probability ? Interest ? Does the plot increase in interest as it proceeds to the end ? Does the catastrophe correspond to the exposition ?

4. *Character*.—Are the characters preserved until the end ? What are they ? The principal and secondary characters ?

5. *Morality*.—Is virtue or vice triumphant ?

#### ANALYSIS OF STYLE.

1. *Thoughts*.—Are they true, clear, simple, sublime ?

2. *Expressions*.—Are they correct, suitable to the nature of the subject ?

3. *Order and Unity*.—Are the ideas arranged with a view to unity ? Are the ideas arranged with a view to their importance ?



4. *Harmony*.—Are the sentences harmonious? Is the harmony merely a pleasing cadence? Is it imitative? Is it imitative of external motion? Does it represent the emotions of the soul? Point out the instances.

5. *Figures*.—What are the figures? Are they effective? Why? What is their effect?

6. *Transitions*.—Are they made openly or covertly? With or without skill?

7. *Character of Style*.—Is it simple, temperate, or elevated style?

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### ANALYSIS OF THE ODE.

If the subject of your analysis be an Ode, examine :

1. *Enthusiasm*.—What is the passion or the sentiment that inspires the poet; and what is the degree or nature of his enthusiasm—whether it is sweet, vehement, sublime or temperate?

2. *Plan*.—What is the plan or order of the thoughts and sentiments? Mark the commencement, the flights of the poet, and the digressions, if there be any.

3. *March of the Action*.—Observe whether the general tone of the Ode throughout corresponds with the opening, whether the enthusiasm is sustained, whether all the thoughts, the sentiments, the flights, the digressions are naturally and obviously connected with the ruling passion that pervades the piece.

4. *Kind*.—Determine its nature, whether sacred, heroic, moral, or Anacreontic.

5. *Form.*—Determine also the kind of verse, the kind of stanza, or the metrical form which it assumes.

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## SPECIMEN OF A DRAMATIC ANALYSIS.

### "MACBETH."

By whom is the play written?

Whence does it take its title?

Is it a Drama?

Why?

Is it a Tragedy or Comedy?

Why is it a Tragedy?

Does it contain any comic scenes?

Do they lessen the tragic effect?

Why do they not?

Is it written in prose or verse?

In what metre?

Where did the author find his materials?

How many acts? Scenes?

Where is the scene laid?

Narrate the substance of the Drama?

Who is the chief character—Macbeth or Lady Macbeth?

What is the character of Macbeth?

What is the character of Lady Macbeth?

How does the play open?

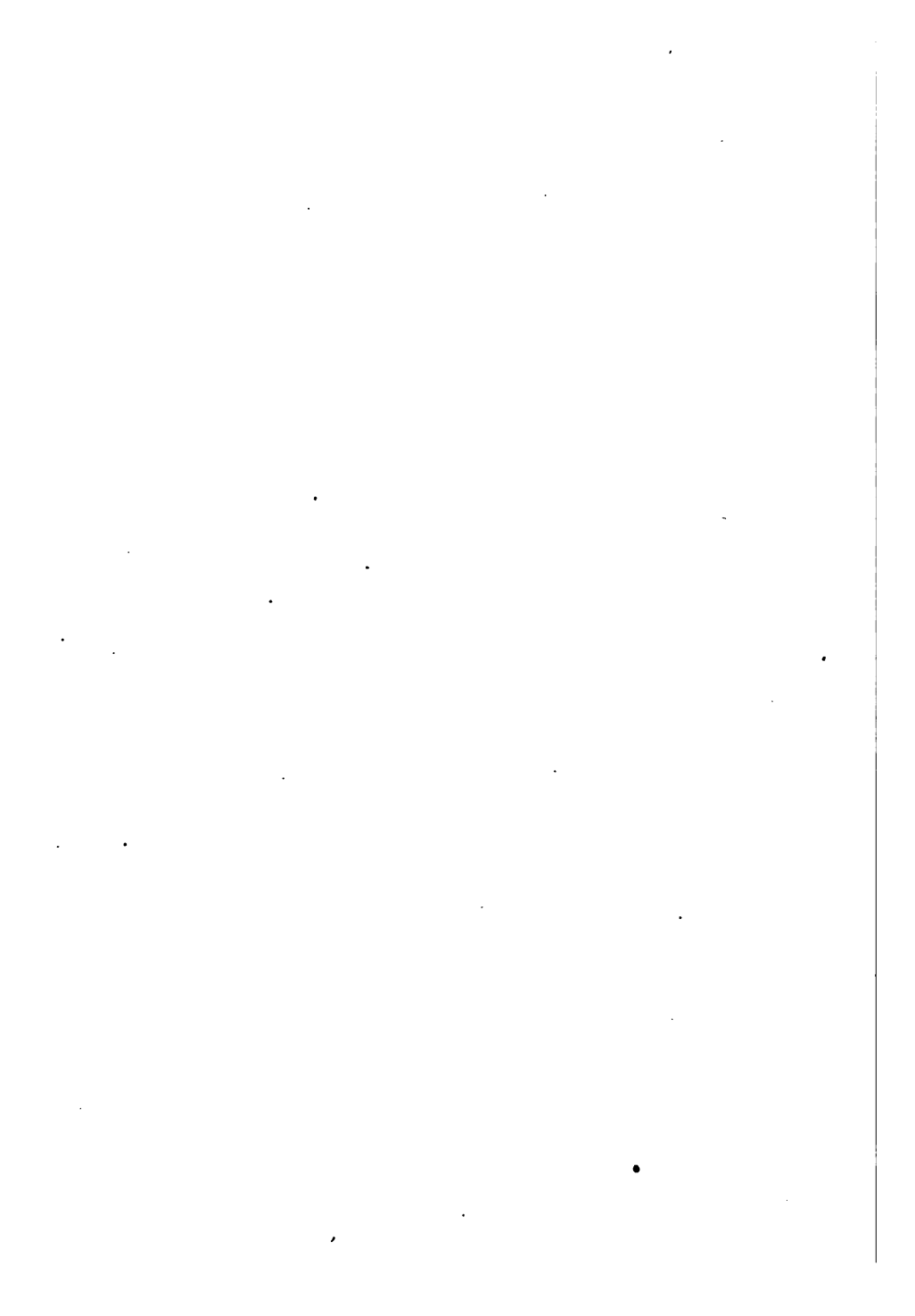
Is the opening clear?

Is it short?

Is it absorbing?

Where does the plot commence—with what incident or incidents?

Is there action, or does dialogue predominate?  
Are there any impediments to the progress?  
Do all the incidents lead up to and explain the  
main event?  
Is the progress exciting or interesting?  
Is the catastrophe natural?  
Is it unforeseen?  
Is it striking?  
Is it rapid?  
What is the end of the play?  
What passion is portrayed?  
Is the growth of the passion natural?  
What feelings are inspired?  
Are the guilty punished?  
Who are the Victims?  
Who is the greater criminal—Macbeth or Lady  
Macbeth?  
Is the punishment proportionate to the guilt?  
Are there any improbabilities in the play?  
Are there any supernatural agencies in the play?  
What part do they play?  
Are they a blemish?  
Is there unity in the play, and how is it pre-  
served?  
What of the language?  
Is it poetical?  
What of the imagery?  
Is it lofty or obscure?  
Mention some of the most striking incidents.  
Mention some of the most striking passages.



# RHETORIC.

## PART III.—CHAPTER I.

### SECTION 1.—*General Notions.*

238. Rhetoric is a collection of those Precepts which develop and direct the natural eloquence we may possess.

239. Eloquence is the talent of persuading by means of language,—whether written or spoken.

240. To persuade, is not only clearly to demonstrate, but also to make others share our opinion.

241. The matter we have to treat may be reduced to three points: The ORATOR, and what he should do; the means at his disposal, or the *Discourse*; the special Character of his audience which establishes the different kinds of eloquence.

### SECTION 2.—“*The Orator.*”

242. The Orator has been defined by antiquity as: “*Vir bonus dicendi peritus*,” an *upright* man *gifted* with *Eloquence*.

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238. What is Rhetoric? 239. What is Eloquence? 240. Persuasion? 241. How is Rhetoric divided? 242. What is an Orator?

243. The Orator must be an upright man, at least such must be his reputation. If not, it is impossible for him to gain the minds and hearts of his hearers. He may, it is true, lead them to some new means of gratifying either their sensuality or ignorant ambition. But this is not true eloquence, of which, as of every human gift, the end is the triumph of truth or virtue.

244. He must be gifted with eloquence, that is, endowed by nature with the gifts necessary so to rule the multitude as to impose upon them his ideas.

245. Very few, however, are complete Orators by mere nature. Hence the study of the precepts of Rhetoric, the serious perusal of the best models, constant practice in composition and delivery, are useful to all who wish to excel in Oratory.

246. The Orator must be doubly gifted, gifted in body and in soul. Among the powers of his soul are Intellect and Will. The Imagination is the servant of both.

247. The Intellect must be active, ready, penetrating and grand in its views, as well as rich in its acquirements. The Will, never yielding, save to superior motives, must be unswerving and always directed to what is good. The Imagination must be full, brilliant, lofty and chaste.

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243. Must he be an upright man, and why? 244. Must he be gifted with Eloquence? 245. Why are precepts necessary? 246. How must the Orator be gifted? 247. What of his Intellect, Will and Imagination?

248. The Orator's exterior supposes a personal appearance, faultless, graceful in all its motions, and a voice—clear, sonorous, flexible and musical.

SECTION 3.—“*The Discourse.*”

249. When the Orator is perfected for his task, the means he employs to persuade is the Discourse.

250. A Discourse is a speech in which the Orator wishes either to demonstrate a truth or to urge to a course of action, or both.

251. Every Discourse is made up of three parts: The Exordium, the Confirmation, the Peroration.

252. The Exordium is the Introduction to the Discourse.

253. Propriety is the supreme law of the Exordium. Hence, though admitting of great variety, it should always be in harmony with the subject, with the character of the Orator, and especially with the actual dispositions of the audience.

254. The end of the Exordium is to render the hearer benevolent, attentive, docile.

255. There are four kinds of Exordium. They are: The Simple, the Insinuating, the Grand, the Abrupt.

248. What of the Orator's exterior? 249. What means does the Orator use to persuade? 250. What is a Discourse? 251. What are the parts of a Discourse? 252. What is the Exordium? 253. What is its supreme law? 254. What is the end of the Exordium? 255. How many kinds of Exordium?

256. The Simple exordium is that which exposes briefly, clearly and artlessly the subject about to be treated.

257. This exordium may be employed on ordinary occasions and before an auditory favorably disposed.

258. The Insinuating exordium is one in which the Orator skillfully winds himself into the feelings of his hearers, in order to change their sentiments and ideas.

259. This exordium, which never succeeds unless dexterously handled, is to be used only when the assembly is prejudiced against the Orator.

260. The Grand or Pompous exordium is one in which the subject is introduced in the most elevated and magnificent style of thought as well as of language.

261. This exordium is suitable only on solemn occasions, such as in Academical Discourses, Funeral Orations and Eulogies.

262. The Vehement or *Ex abrupto* exordium is the sudden and impetuous introduction of a subject.

263. It may be adopted when the Orator is under the influence of powerful emotion, and when he is aware that his listeners are under the same influence.

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256. What is the Simple Exordium? 257. When is it to be used? 258. What is the Insinuating Exordium? 259. When must it be employed? 260. What is the Grand Exordium? 261. When is it suitable? 262. What is the Ab-rupt Exordium? 263. When is it to be used?



264. An exordium may be defective in two ways : it may be useless or harmful. It is useless when it does not tend to render the hearer benevolent, attentive or docile. It is harmful when it becomes either ambiguous or commutable. An exordium becomes ambiguous when it suits our adversary just as well as ourselves. It is commutable when it is in the power of the adversary to turn it against his opponent.

#### THE CONFIRMATION.

265. The Confirmation is that part of the discourse which has for its object to develop and demonstrate the subject.

266. The Confirmation contains the Proposition, the Narration and the Demonstration.

267. The Proposition announces either covertly or openly the end we have in view.

268. This Proposition should have unity, that is, should have in view only one object, or many objects subservient to one end.

269. If openly made, the proposition should be clear, that is, declare with precision the thought of the Orator, and the practical determination to which he wishes to lead his hearers.

270. The next office of the Confirmation is the Narration of the facts which go to prove the Thesis.

264. When and how is an Exordium defective? 265. What is the Confirmation? 266. What does it contain? 267. What does the Proposition announce? 268. What is meant by Unity in the Proposition? 269. What of Clearness? 270. What is the Narration?

271. This Narration should be BRIEF, in order not to fatigue ; CLEAR, in order not to confuse ; *interesting*, in order to please and captivate.

272. The Orator then proceeds to demonstrate his idea, which he does directly by adducing proofs ; indirectly, by refuting the assertions of those who may be opposed to him.

273. The Peroration is the conclusion of the Discourse.

274. It is made up of a rapid recapitulation of the most important proofs, of an earnest and pathetic appeal to the audience, exciting in them sentiments of hatred or love, according to the design of the Orator.

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271. What quality should it have ? 272. How many ways may an Orator prove his thesis ? 273. What is the Peroration ? 274. What is the Peroration made up of ?

## CHAPTER II.

## STYLE, PROOFS, PASSIONS, ELOCUTION.

SECTION 1.—*Style.*

275. After speaking of the discourse and its parts, there remains to treat of the Style and of the Elocution.

276. The Style of a discourse is the manner in which it is written or composed.

277. The Elocution of an Oration is the manner in which it is spoken or delivered.

278. With regard to style, two general remarks given above will suffice: 1st. Various subjects require various styles; even in one and the same composition the three styles may find place. 2d. It is the skillful combination of these styles, their correct adaptation to the subject with that harmonious and charming variety which, as we have said before, is the result that characterizes the masterpieces of genius, and bestow on them immortality.

SECTION 2.—*Proofs.*

279. The point most to be insisted on in this place is the exposition and developing of the proofs.

280. A proof is a reason brought forward to confirm an assertion.

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275. What is the Style of a Discourse? 276. What is the Elocution of a Discourse? 278. What general remarks concerning the Style? 279. What is most to be insisted on in a Discourse? 280. What is a proof?

281. There is a variety of proofs. The most important form of proof, and the one to which all the others can be referred, is the syllogism.

282. The Syllogism is a form of reasoning consisting of three assertions. The first contains the principle or truth granted by all; the second is a more restricted truth, a less general principle; the third is the conclusion necessarily flowing from the admission of the two preceding propositions, which are called the premises. The following is an example of the syllogism :

Whatever is incorruptible cannot die.

The human soul is incorruptible.

Therefore : The human soul cannot die.

283. The *Epichirema* is a syllogism, each premise of which is accompanied by its proof.

*Ex.—Maj.*: It is allowed to kill one who attempts our life.

Every law, whether natural or positive, allows it.

*Min.*: But Clodius attempted the life of Milo.

The details enumerated prove this.

*Conc.*: Therefore Milo was justified in killing Clodius.

284. The Enthymeme is a syllogism in which the major or minor is not expressed.

281. What is the most important form of proof? 282. What is the Syllogism? 283. What is the *Epichirema*?

284. What is the Enthymeme?

*Ex.*: Clodius made an attempt on Milo's life.

Therefore, Milo was justified in killing Clodius.

285. The Dilemma is a form of argument in which two contradictory propositions are offered to an adversary. Whether he accepts one or the other the conclusion drawn is necessarily against him.

*Ex.*: A general said to a sentinel, through whose fault the camp was surprised : " Either you were or were not at your post.

" If you were at your post, you acted treacherously.

" If you were not at your post, you acted against orders. Therefore, in either case, you merit death."

286. The Dilemma is unassailable, provided :  
1st. There be no middle proposition between the two extremes proposed. 2d. That the adversary be unable to retort.

287. The Induction is an argument in which from many particular and irrefutable propositions a general truth is deduced.

*Ex.*: The infant, the boy, the youth, the man—the old man is liable to accidents, therefore there is no age in which man is free from danger.

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285. What is the Dilemma ? 286. When is the Dilemma unassailable ? 287. What is the Induction ?

288. To make the Conclusion certain, the enumeration of the parts must be complete.

289. To prove any proposition, we either examine the proposition in itself, or have recourse to outside testimony and example. In the first case we employ Intrinsic, in the second, Extrinsic proofs.

290. It is not enough to find proofs ; we must especially weigh and select them, and give them their proper position in the oration.

291. In the selection of our proofs we must consult the nature of our subject and the disposition of our hearers.

292. The main difficulty in composing a discourse seems to be not so much the selecting as the finding of arguments.

293. Ancient Rhetoricians endeavored to reduce the discovery of proofs to an art, and called it *invention*.

294. Without crying down what we consider an exaggerated effort to devise a means whereby arguments for any thesis may be worked out, we believe that only a few directions are needed in this matter. Let the writer ponder his subject well. Let him penetrate it by testing it with the following ques-

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288. When is the Conclusion of the Induction certain? 289. What are Intrinsic, what Extrinsic proofs? 290. Is it enough to find proofs? 291. What must we consult in selecting proofs? 292. What is the main difficulty in composing a discourse? 293. What is meant by Invention? 294. What general directions are given?

tions: *Quis, quid, ubi, quibus auxiliis, cur, quomodo, quando?*

295. The sources whence arguments for various themes might be drawn were styled by the ancients Topics.

296. The principal Topics are: the definition of which we have already spoken; the enumeration of parts; genus and species; cause and effect.

297. The enumeration of parts consists in deducing, from a number of facts or truths well known and admitted by all, the conclusion to which we wish to lead our hearers.

Demosthenes proves, by enumerating the different cities taken by Philip, that his progress must be arrested by the Athenians.

298. *Genus and Species*: This topic determines first the nature and qualities of the genus, and thence infers the nature and qualities of the species and individual.

299. *Cause and Effect*: This topic deduces from the nature of the cause, the nature of the effect, and *vice versa*.

1. *Ec.*: Macbeth is a masterpiece of Shakespeare, but Shakespeare is a transcendent genius: hence, Macbeth is a production of great literary merit.
2. *Ex.*: The English won a great victory at Waterloo. That victory was due to

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295. What are Topics? 296. What are the principal Topics? 297. Explain the enumeration of parts? 298. Explain Genus and Species. 299. Explain Cause and Effect.

the military ability of Wellington, therefore, Wellington was a great general.

SECTION 3.—*The Passions.*

300. It is not enough to present our audience with proofs; we must, moreover, interest and touch their hearts.

301. The means to interest are manifold, and are rather to be discovered by the study of human tastes and the attentive perusal of great authors, than to be indicated by any treatise on rhetoric.

302. The orator is certain of interesting and pleasing, if he possesses the qualifications of body and mind alluded to above.

303. The matter or subject of the discourse will please if it treats of the real or possible phases of our human condition. Hence, any discourse treating of the vindication of a man wrongly accused, of noble action, of virtue triumphant, and vice repressed, of what may be a source of physical or moral good or evil, is sure of exciting attention.

304. To touch the heart we must awaken the passions.

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300. Is it enough to prove a thesis? 301. How may we learn to move the hearers? 302. When is the orator sure of pleasing? 303. When will the subject please? 304. What must we do to touch the heart?



305. The passions are the sensible emotions produced in the human heart by the idea or the representation of good or evil.

306. The source of the passions is the apprehension of evil or the desire of good.

307. The former begets detestation or hatred; the latter, love. Love and hatred are the well-spring of all the passions. From love spring desire, emulation, hope, pleasure and joy. From hatred arise anger, indignation, fear, sorrow and grief. Hence, awakening love or hatred we awaken all the other passions.

308. To excite love, we must make the hearers understand that there is something very desirable for them in what we propose. To arouse their hatred we must demonstrate the evils and fatal effects of the object against which we direct our attacks.

309. The efforts of the orator in this regard are chiefly to be directed to the imagination by a vivid and striking and picturesque description of the evil to be feared or the good to be sought for.

This is the reason why, from the beginning, we insisted on the need the orator has of possessing a lively imagination, and a keen susceptibility to the emotions producible by objects and facts.

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305. What are the Passions? 306. Where do they find their source? 307. Show how the different passions arise from the source mentioned. 308. How are the passions excited? 309. To what must the orator in this regard direct his efforts? Why?

We deem it useless to observe that the real orator never abuses his gifts in order to arouse the passions in favor of crime.

SECTION 4.—*Prepared and Improvised Discourse—  
Elocution.*

310. We may distinguish two kinds of discourses—the written and the spoken discourse; which latter may be subdivided into the prepared and improvised discourse. The written discourse addresses itself to a greater number, and is subject to more careful scrutiny and stricter criticism than the delivered oration. Therefore, it requires great solidity in the thought, and correctness and precision in the style.

311. Every speech destined for delivery should be unmistakably clear. A due regard for clearness requires a reproduction of the same idea, and sometimes even of the same expressions.

312. Good taste, also, demands that he who composes for a public assembly should fully satisfy the ear, and apply all that has been previously remarked concerning both simple and imitative harmony.

313. The manner of delivering the discourse is of very great importance in the Oratorical art. Let the Orator speak from conviction, and give himself up to all the enthusiasm of his inspirations.

314. The tone of his voice must be natural; his

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310. What of the written Discourse? 311. What does clearness require? 312. What of harmony? 314. What of the Orator's tone?

pronunciation distinct, clear, slow, and especially correct. The perfection of the tone consists in its perfect adaptation to the different emotions of the soul. In anger, let it be piercing, loud and broken; in pity and affliction, pliant, full, interrupted and moaning; in fear, low, hesitating, restrained, and so on for the innumerable feelings of the soul.

315. The countenance, which is the mirror of the soul, has also its language, which is of powerful assistance to the voice.

316. Cicero says: In oratorical action, after the voice, the countenance is most effective, and the eyes are the most impressive features. It is the soul which gives strength to action. The soul, of which the face is the mirror and the eyes the interpreters.

317. The gesticulation must be in harmony with the tone; the attitude of the body depends on the movement of the thoughts. Fenelon remarks that by means of action the Orator must enliven what words alone would express in a languishing manner.

318. Elocution must never degenerate into pantomime—the gestures need only mark the general meaning of the thought.

319. If the orator cannot succeed in rendering his action powerful and attractive, at least must he correct its most striking blemishes, avoiding all mistakes of pronunciation, false intonations, wearisome

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315. What of the Countenance? 316. What does Cicero remark of the Countenance? 317. What of Gesture? 318. What of the Elocution in General? 319. What must the Orator always endeavor to do?

monotony, deafening vociferations, graceless attitudes, frantic movements, ridiculous contortions—all of which are defects neutralizing the impression of any discourse, however brilliant.

320. Before passing to the consideration of the different kinds of eloquence, it may be profitable to say a few words on the improvised or “extempore” discourse. An improvised or “extempore” discourse is one delivered on the spur of the moment, without previous written preparation, and sometimes without any but brief forethought.

321. To improvise, successfully, the Orator needs a ready and faithful memory, that is, a memory which will bring instantaneously to his assistance the proofs necessary to confirm his assertions and the words that are fitted to express his ideas. Consequently, the talent of improvising supposes much reading and persistent endeavoring to improve style by the practice of composition. It supposes familiarity with the best models, a natural facility for Oratory, perfected by constant exercise, a mind stocked with erudition, replete with principles of universal application, and the faculty of instantly penetrating a given subject, of grasping all its relations and arranging them in their proper places, and presenting them in their most becoming expressions.

322. We may close this part of our treatise with the remark of Quintilian : “ Non ego hoc ago ut ex-

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320. What is the improvised Discourse ? 321. What does the one who improvises need ? 322. What does Quintilian remark concerning the improvised discourse ?

tempore dicere malit, sed ut possit.....  
 Scribendum, ergo, quoties licebit, si id non dalbitur,  
 cogitandum; ab utroque exclusi debent tamen  
 anniti ut neque deprehensus Orator neque litigator  
 destitutus esse videatur."—*Just. x: 7.*

## CHAPTER III.

### THE AUDIENCE.

#### SECTION I.—*General Notions.*

323. The precepts laid down in the foregoing pages apply to the *orator* and to the means at his disposal, or the "Discourse." We have now to speak of those who listen to him, and to point out what he must observe in order to reach his end, which is to gain the approbation of his hearers, and their concurrence in his opinion. Aristotle remarks that because there are three kinds of hearers, there are three kinds of discourses, or what is the same thing, three kinds of Oratory or Eloquence.

324. He whom the speaker addresses, continues the philosopher, must of necessity be a speculative hearer, or a judge of things past or of things future. The hearer decides respecting what is yet to happen, as the member of a popular assembly; or, respecting what has happened, as the member of a court of justice.

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323. What of the hearer, and how many kinds of hearers?

324. What are the hearers?

325. Thus there will necessarily be three kinds of eloquence : the Deliberative, the Judicial, and the Demonstrative. The question in Parliamentary eloquence is to decide on the utility or inutility of a measure to be taken ; in Judicial, to pronounce on the justice or injustice of a fact ; in Demonstrative, to decide the truth or falsehood of a doctrine, whether in the scientific, literary, or moral order.

326. Each of these three descriptions of eloquence borrows more or less from the others ; but what determines the real nature of each is the specific end it endeavors to attain.

327. Following the above principles, we may divide the hearers into three classes : The Deliberative style concerns the Political hearer, whence Political or Parliamentary Eloquence ; the Judicial addresses the hearer in a Court of Justice, whence legal eloquence or eloquence of the Bar ; the Demonstrative addresses the religious or cultured hearer, whence Pulpit and Academical eloquence.

## SECTION 2.—*Parliamentary Eloquence.*

328. Political or Parliamentary Eloquence belongs to the Deliberative order. Its object is to discuss public interests before assemblies gathered for

325. How many kinds of Eloquence ? 326. What determines the kind of eloquence ? 327. To what class of hearers is each kind of eloquence addressed ? 328. What is the object of Political eloquence ?

the purpose of consulting or debating on political or state measures.

329. The field of action belonging to the Political Orator is vast, embracing the cabinets of Kings, national Congresses, the House of Lords, of Commons, of Deputies of the People, and finally popular meetings.

330. The speaker's aim is to persuade his hearers to adopt or to reject a project.

331. The importance attached to political eloquence is manifestly great. It determines peace and war; it decides the destinies of nations; it rules empires. It makes law and proclaims the immortal doctrines on which human societies rest. It thunders against the wretches who, for the sake of lucre, trade in the blood and misery of their fellow-men. This, certainly (after the office of those who work for souls and for eternity), is the most august, the grandest mission genius can receive.

332. Judging from the diversity and number of the subjects he is called to discuss, the Political Orator must be endowed with all the treasures of knowledge. He should, at least, be master of the elementary questions which are essentially connected with social order, drawing his principles from Philosophy, illumined by revelation.

333. The point of highest importance, and which

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329. What of its field of action? 330. What is the Political speaker's aim? 331. Is Political eloquence important? 332. With what must the Political Orator be endowed? 333. What should he especially know?

the Parliamentary speaker should thoroughly command, Aristotle reduces to five. They are: Questions of Finance; of War and Peace; of the protection of Territory; of Imports and Exports; of Legislation. He requires, moreover, a familiar acquaintance with the history of every people and every age, especially with that of his own country and time. Contemporaneous history he must study in its statistic details, of everything directly concerning the happiness of peoples.

334. The high position and grave responsibility of the Political Orator demand a sincere devotion to his religion and country, respect for the rights of every one, imperturbable calmness in the fluctuations so frequent in political gatherings, and an unflinching courage in sustaining the true interests of the people he represents.

335. The audience before whom he has to speak is generally made up of persons eminent in rank, intelligence and gravity.

336. The surest way to gain ascendancy over such assemblies is to use the simple language of unimpassioned reason.

337. In the application of this principle, however, regard is to be had to the number of the auditors, the spirit of the nation, and political circumstances.

338. The history of Eloquence presents us with no nobler examples of fervid enthusiasm, passionate

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334. What does his high position demand? 335. What is the nature of his audience? 336. How can he master them? 337. What must he have regard for? 338. Mention models.



appeal, scornful deprecation and withering invective than we find in the speeches of Demosthenes, Cicero, Chatham, and O'Connell.

339. Nevertheless, even these grand Orators gained their object rather by the power of lucid, strong argument, clothed in simple, energetic language, than by impassioned utterances, which, in ordinary cases, easily degenerated into turgid declamation.

340. This rule becomes obsolete in the case of purely popular assemblies. The masses are, as it were, a turbulent sea of passions; and success requires, in addition to the strength and clearness of argument, energy and vehemence of feeling and expression.

341. In addition to the skill of lucidly and vigorously arranging his arguments, he must be able to improvise, as, in the course of discussion, the aspect of the question may change, and oblige the Orator to face unforeseen difficulties.

342. To political Eloquence belong those burning words that military leaders are wont to address to their soldiers, either to animate them to vigor in attacking or resisting, or to congratulate them on achieved success.

343. Such discourses ought to breathe martial energy and patriotic enthusiasm.

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339. How did they gain ascendancy? 340. What of popular assemblies? 341. Must the Political Orator be able to improvise? Why? 342. What are military speeches? 343. What should they breathe?

344. They should ordinarily be short; men of action cannot relish lengthy speeches.

345. The models in this order of eloquence are : Demosthenes, Cicero, Chatham, Burke, Patrick Henry, Webster, O'Connell, Napoleon.

### SECTION 3.—*Eloquence of the Bar.*

346. This order of Eloquence is Judicial.

347. Its object is to prosecute crime or to defend innocence in presence of Judges.

348. The duty of the Judge is to pronounce concerning the commission or justifiability of an action.

349. The means of persuasion vary according as the advocate is obliged to defend or to prosecute.

350. In defending, one of two things is to be proved : either that the deed for which the client is arraigned has not been committed ; or, if it has been committed, that attending circumstances rendered it justifiable.

351. It may happen that the lawyer, to strengthen his position, goes still further, and shows that though the accused is innocent of what has been imputed to him, yet had he done the deed it would have been justifiable.

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344. What should they be ? 345. Mention models. 346. To what order of Eloquence does Legal Eloquence belong ? 347. What is its object ? 348. What is the duty of a Judge ? 349. What are the means of persuasion ? 350. What is to be proved ? 351. How much may he prove ?

352. Cicero, in defending Milo, takes another step ; he admits the fact, justifies it, praises it. Milo did not wish the death of Clodius, therefore, he is not his murderer ; had he killed him, he would not only have been exercising a right, but moreover performing a laudable action.

353. The Prosecuting Orator or Lawyer must clearly prove two things : the reality and unjustifiability of an imputed action.

354. Legal science, that is, knowledge of the law, and unimpeachable probity of character are indispensable requisites of the Orator of the Bar.

355. The interest of his cause, as well as the uprightness of his character, demand that he should not intentionally misinterpret the arguments employed by his adversary.

356. To conceal or falsify facts or reasons alleged against one, is a proof that his intellect is unable to perceive their value, or that he feels too weak to cope with them.

357. Politeness does not allow of disrespectful attacks on one's opponents, it interdicts insulting language, personalities, and offensive bantering.

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352. What does Cicero prove in the case of Milo ? 353. What must the Prosecuting Lawyer prove ? 354. What are the indispensable requisites of the Orator of the Bar ? 355. What of his adversary's arguments ? 356. What of facts ? 357. What does Politeness forbid ?

SECTION 4.—*Pulpit Eloquence.*

358. Pulpit or Sacred Eloquence is that species of eloquence in which the Orator, clothed with a sacred character, treats of religious subjects before religious assemblies.

359. It belongs to the Demonstrative order of eloquence, because its aim is to demonstrate the truth, the goodness, the beauties of faith, and the necessity of the practical duties which are the consequences of them.

360. Holiness of life, zeal for the glory of God, and the salvation of souls, prayer and humility, are the moral requisites of the Sacred Orator.

361. Familiarity with Theology in all its branches, with Holy Scripture, with Church History, and a perfect knowledge of the workings of the human heart, are indispensable.

362. The general characteristics of Sacred eloquence are gravity and warmth.

363. Gravity is that seriousness due to the character of the preacher, to the holiness of the subjects he treats, and to the importance of the spiritual end he has in view. It is that simplicity of the Bible, that of the eloquent Apostle, who came to his brethren "not in loftiness of speech," and whose

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358. What is Sacred Eloquence? 359. To what order does it belong? 360. What are the moral requisites of the preacher? 361. What should his knowledge be? 362. What are the general characteristics of Sacred Eloquence? 363. What is gravity?

preaching "was not in the persuasive words of human wisdom, but in the showing of the spirit and of power." 1 Cor. II chap. v. 4.

364. Warmth is that ardent earnestness inspired by profound conviction and by true zeal, that fire in a word,—which Jesus Christ came to kindle on earth.

365. From the union of those two qualities, and from a myterious influence of which men of prayer possess the secret, springs that indefinable gift we call unction, which we all can taste of in reading the words of our Lord, of His beloved Disciple, and of some privileged saints who received it from Heaven.

366. The first models of religious eloquence are the inspired orators—the Prophets and the Apostles. After them follow St. Jno. Chrysostom, St. Basil, St. Ambrose and St. Augustine. In more modern times Bossuet, Bourdaloue, Fenlon, Lacordaire, Burke, Newman.

#### SECTION 5.—*Academic Eloquence.*

367. To the demonstrative order belongs, also, Academic eloquence, which treats of literary or scientific subjects in presence of scientific or literary hearers.

368. Its end is the demonstration of some point

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364. What is Warmth? 365. What is Unction? 366. Mention Models. 367. What is Academic eloquence? 368. What is its end?

connected with the sciences,' with history or with literature.

369. In fact, whatever subject (those strictly religious excepted) is treated of in public lectures, falls within the domain of Academic eloquence.

370. Among Academic subjects, some are of such a positive nature that all that is required are the most essential qualities of style: Correctness, Clearness and Order.

371. But when the subject is susceptible of literary development, Academic eloquence admits all the charms which beauty of language can impart.

372. The reason of this is found in the distinguished character, in the calmness and leisure of the hearers.

373. History and Poetry occupy an honorable place in Academic proceedings.

374. Sometimes a philosophical or literary thesis is sustained; sometimes a question is debated; sometimes an eulogy or critical appreciation of some illustrious individual is read.

375. What ought in a special manner characterize the orations in this order, is justness of views, neatness of method, and perfection of style.

376. The finest model in any language, perhaps, is the inaugural discourse of Lord Brougham.

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369. What is its scope? 370. What do Academic Subjects require? 372. Why? 373. What of History and Poetry? 374. What Subjects may be treated of? 375. What should characterize these Orations? 376. Mention Model.

377. To this style of oratory we may affix official addresses that custom at certain epochs prescribes for civil or religious superiors, complimentary speeches and funeral orations.

378. The subject of these discourses is almost always the praise of some distinguished or revered person.

379. Great skill is needed to praise becomingly.

380. If the compliments are too direct, they displease; if too concealed, they seem insincere.

381. Newness, delicacy and simplicity constitute the merit of these compositions.

382. Whatever is personal, must be expressed with tact. Everybody must perceive that what is said is not an empty form,—a pure ceremony,—but the truth really felt and nobly uttered.

377. What Discourses come under this style of oratory?  
 378. What is their subject? 379. What is needed? 380.  
 What displeases in compliments? 381. What constitutes  
 the merit of these Compositions? 382. What is especially  
 recommended?

## CHAPTER IV.

## PLANS OF SOME DISCOURSES.

SECTION 1.—*Panegyrical Discourses.*

To the demonstrative order belong the Panegyric, the Birthday discourse, the Nuptial discourse, the Funeral discourse, the Thanksgiving discourse, the Congratulatory discourse.

To the Deliberative order belong all the discourses which have suasion, dissuasion, exhortation, or commendation for their object.

To the Judicial order belong all discourses of defense or prosecution.

Panegyrical discourses, strictly speaking, are those discourses which were delivered in the public and solemn gatherings of the Greeks, assembled for the purpose of celebrating the games, or religious rites, or market-day festivities.

They began by praising the divinity, who was supposed to preside over the games. Then followed the praise of the tribe or city where the games were held.

Finally, encomiums were bestowed on the princes and magistrates, or on the athletes who contended, or on the competitors who were victorious.

In later and in our own times, the term has been applied to all discourses composed in honor of any illustrious person whatever.



SECTION 2.—*Of the sources of Panegyric.*

A two-fold order may be kept in the Panegyric: the Natural and Artificial.

The Artificial order is followed, when, independently of all chronological arrangement, we bring what we have to say under two or more heads;—*v. g.* when we refer to these three leading ideas, an eulogy of Washington: "He was a most loyal citizen, an able commander, a model legislator."

It is to be remarked, that more skill and art is required in adhering to an Artificial than to a Natural order. By Natural order is meant that in which the order of time and events is observed.

It is reducible to three points: the time and events before one's birth, during one's life, at or after one's death.

The orator may praise, in the first point, three things: race, country, and the good omens, if any, which have preceded birth.

Race may be praised, if illustrious or if enhanced by ancestral glory.

If the one we praise be not of noble birth, we may have recourse to the fleeting nature of human things—to the emptiness of titles—to the examples of men of ignoble birth, springing into world-wide fame, and especially to the immeasurable superiority of intellectual and moral standing over merely social position.

One's country may be extolled for its glory and its illustrious men. If the place of birth be obscure,

we may congratulate it on giving birth to one by whom it will be made forever famous.

If signs indicative of great events, changes, or revolutions have preceded our subject's birth, we must not fail to skillfully weave them into the garland of his praises.

Three things especially are commendable : virtue, science, and accomplishments. The virtues most praiseworthy are filial piety, obedience, and patriotism. Next come clemency, moderation, justice, liberality, and benevolence.

Finally, we have fortitude and magnanimity, constancy and fidelity, patience in adversity, and imperturbable equanimity.

Personal beauty, strength, and health, and the like are deserving of praise, if, in the one possessing them, they beget neither pride nor vanity.

If one has them not, to bear the privation of them wisely, as well as a patient toleration of their loss, merits appreciation.

True beauty and strength are frail and perishable ; nevertheless, though undeserving of the praise which belongs exclusively to virtue, yet there is a certain moral worth attaching to the Christian use of these gifts.

Moreover, they may be indications of intellectual pre-eminence, the outshading and the bloom of virtue.

In case there be no personal beauty, but rather deformity, great adroitness in concealing this deficiency, by expressing esteem for superior mental qualifications, is required.

By the goods of fortune are meant honors and riches. We may commend the possessor of honors, if he has deserved them, if he makes a good use of them, and if, while deserving, he contemns them.

Riches redound to the honor of their owner when he possesses, and is not possessed by them; when they are the fruit of honest labor; when he makes use of them, not for luxury, but for the moderate comforts of life, for the assistance of friends, or the help of the indigent.

Worthy of praise is pious resignation at the approach of death: and still worthier, a death for one's country or religion.

Nay, very commendable, too, a death accelerated by conscientious efforts in the discharge of duties belonging to one's station in life.

Funeral pomp, the affliction and mourning of the bereaved relations, especially if destined to perpetuate worthily the memory of the departed, are also matters to be commended.

False and insincere encomiums, trifling details, and the vague praising of general qualities and not of the excellences, peculiar to our subject, must be avoided.

The annals of Literature show us that commendation may be sometimes bestowed on irrational creatures. Thus Virgil eulogizes the bees; Catullus, the swallow; Homer, gardens; Horace, a fountain. Nor are such effusions to be despised, for natural objects may sometimes cling so closely to our affections as to become personal realities for us and

awaken in us sentiments akin to those we feel for human beings.

Cities and countries are eulogized by reason of their founders, on account of their antiquity, by reason of the wholesomeness, amenity, and fertility of their climate and soil, on account of their architectural beauties, and for the worth of their inhabitants.

### SECTION 3.—*Birthday Discourses.*

We celebrate in the Birthday discourse the anniversary of one's birth.

It contains the praises of the parent and of the ancestors, which, in a manner, are the dowry of the child; it contains the earnest of future greatness, which the child seems to promise; congratulations on the joy of the parents; good wishes; prayers to Heaven for blessings on the subject's career, that it may be happy, virtuous and fortunate.

We may ground expectation of future greatness: on the family of the child; on its appearance, its future education; on signs, omens, victories, and other fortunate events which may have preceded, accompanied, or immediately followed by its coming into the world.

In the disposition of a birthday oration the exordium should be expressive of joy and congratulation, and derived from some circumstances of time, place or person.

The confirmation may embrace the praises of the parents, and the various reasons which induce us to expect great things from the child. The peroration

will be made up of good wishes and prayers for the safety and prosperity of the infant and its parents.

SECTION 4.—“*Nuptial Discourse.*”

This discourse, as its name implies, is an oration made on the occasion of a nuptial ceremony or marriage.

It is divided into four parts. In the first part a general allusion to matrimony is made. We may say, for example, “It is the corner-stone of society, it perpetuates the human race, it lightens the burdens of humanity, it offers an occasion of exercising mutual forbearance and love.” (Nor must we forget that it was established by God in the Old Law, and made a Sacrament in the New.)

The second part, which must be carefully and diligently elaborated, contains the praises of the bride and bridegroom.

These praises found in the common topics of panegyric given above, may be derived from a consideration of their parents, of their station, of their country, and of other points explained before.

In the third place, notice is taken of the splendor and celebrity of the ceremony, of the joy of those present, to whom the Orator must not forget to pay a few reasonable compliments.

The oration finally closes by expressing a desire for the future well-being of the married couple; and by an appeal to Heaven to bless their union unto the end with domestic happiness and bliss.

SECTION 5.—“*Funeral Discourse.*”

The funeral discourse is a discourse delivered on the occasion or on the anniversary of a death.

Its object is three-fold : to pay a tribute of admiration to the virtues of the deceased, to offer consolation to his bereaved relatives and friends, to perpetuate for the instruction of the survivors, and for the edification of posterity, the memorial of a meritorious and exemplary life.

It must be full of sorrow, sympathy and regret. We may draw it from a description of the obsequies, or from the silent mourning of the spectators, or from the transient nature of our existence, or from some of the circumstances attending the death.

The confirmation is made up of praise for the deceased, of consolation and instruction for the survivors. We have seen in panegyric what are the sources of commendation. In order to console the survivors, we may adduce the well-spent life of the departed friend, the esteem in which he was held during life and after death, and all the proofs he gave of private and public uprightness, the certainty of his eternal happiness, as well as the fact that his virtues will live, or will be embalmed in the meritorious lives of his survivors.

The peroration may be composed of a prayer for his eternal welfare ; of the assurance that, though dead, he will live in the hearts of those who know and love him ; of a final expression of undying regret for the friend who is no more.

SECTION 6.—“*Thanksgiving Discourse.*”

The thanksgiving discourse is one in which thanks are returned for some signal favor.

It contains the expression of the joy produced in us by the benefit, the exaltation of the favor granted, the assurance of a grateful and unforgetting mind.

The exordium should be the candid and sincere expression of the feelings of a heart that can scarcely contain its gratitude. The Orator may remark that the benefit is so great, that he finds any words of his incompetent to extol it. He may regret that no occasion of offering his thanks has been presented before. In a word, candor and simplicity must characterize the style of this exordium.

The office of the confirmation is to show the benefit in its most enchanting light, and to praise the benefactor.

In the peroration we re-assure our benefactor of our lasting gratitude, and while avowing our inability to make a suitable return, promise to make use of the favor in a manner worthy of the donor.

SECTION 7.—“*Congratulatory Discourse.*”

This discourse is one in which we manifest the joy we feel at another's good fortune.

We begin by declaring the gratification we experience. We then extol his good fortune. If the good obtained be very extraordinary, we may affirm that the recipient is fully deserving of it; if it is

something ordinary, state that it is below his deserts, but that, nevertheless, it is an earnest of greater and higher things.

We will commend the industry by which the possessor has obtained this good fortune, we will pray that it will be advantageous and fruitful, and exhort him to use his efforts to acquire still greater rewards.

SECTION 8.—“ *Discourse of Condolence.*”

It is one in which we bewail another's loss or misfortune. In it we feelingly depict the loss sustained, that by the expression of our sympathy, we may assuage the sorrow of the one afflicted, obtain for him commiseration, and excite indignation against the author (the Divinity excepted) of the evil, especially if it be occasioned by the designs of the wicked. Thus, while we make others fear the approach of a similar calamity, we elicit their sympathy.

In the peroration we will implore the return of happiness, and brightening the future by presenting visions of hope, apply the soothing balm of consolation:

N. B.—The above applies to the Letter as well as to the Discourse.

SECTION 9.—“ *Minor Discourses in the Demonstrative Order.*”

On departing from any place we will signify our regret at being forced to leave a spot where nothing but kindness and affection has been experienced. In



praising the place itself we may have recourse to the directions given in the section on Panegyric discourse, concerning the commendation of a city, a country, and the like. We will assure those we leave that we will ever be mindful of them, and will wish them every blessing, spiritual and temporal. On returning from a journey, we may salute the presiding genius of the place, and render thanks for our safe advent. We will mention how often and how ardently we yearned for this moment, and how lively has been our recollection of those who welcome us. After due praise of the place, we will express our good wishes and promise our co-operation for the welfare of those who receive us.

We may address one who is leaving us after the following manner: If his departure is reluctant or forced, we will express our indignation against the malignity of the times; we will inveigh against fortune, and call upon even inanimate objects to participate in our distress.

If his departure is for the sake of glory or duty, we will tender our congratulation, and praise him for services rendered; begging of him to keep us in his memory, and assuring him we will be mindful of him. We may close our address by a prayer for the successful accomplishment of his mission and his speedy return to our midst.

In a discourse of welcome to any one returning from a journey, we will receive him with an expression of joy, and call on Heaven and earth and mankind to partake of our happiness. We will give

thanks to God for his safe return. We will entreat him to renew his former familiar intercourse with his friends and countrymen, his favorite haunts and occupations. We will let him know how we regretted his absence, and imploring him never to depart, wish him a long life, usefully spent for himself and his country, amid the endearments of his friends.

## PLAN OF ORATORICAL ANALYSIS.

1. By whom was the Oration composed ?
2. In favor or against what or whom ?
3. To what order of Eloquence does it belong ?
4. Where does Exordium end ?
5. What is the nature and qualities of Exordium.
6. What are its beauties? Its defects ?
7. State the Proposition.
8. What is the nature of the Proposition ?
9. Is there any Narration ? Give its substance.
10. What arguments are brought forward ? Their arrangement ?
11. What arguments are refuted ?
12. With what effects are the arguments advanced and refuted ?
13. Where does the Peroration begin ?
14. What are its qualities ?
15. What passions are appealed to ?
16. How is the appeal made ?
17. Is the speech interesting ? Why ?
18. Reduce the whole discourse to a syllogism ?
19. Analyze style according to plan given in second part.



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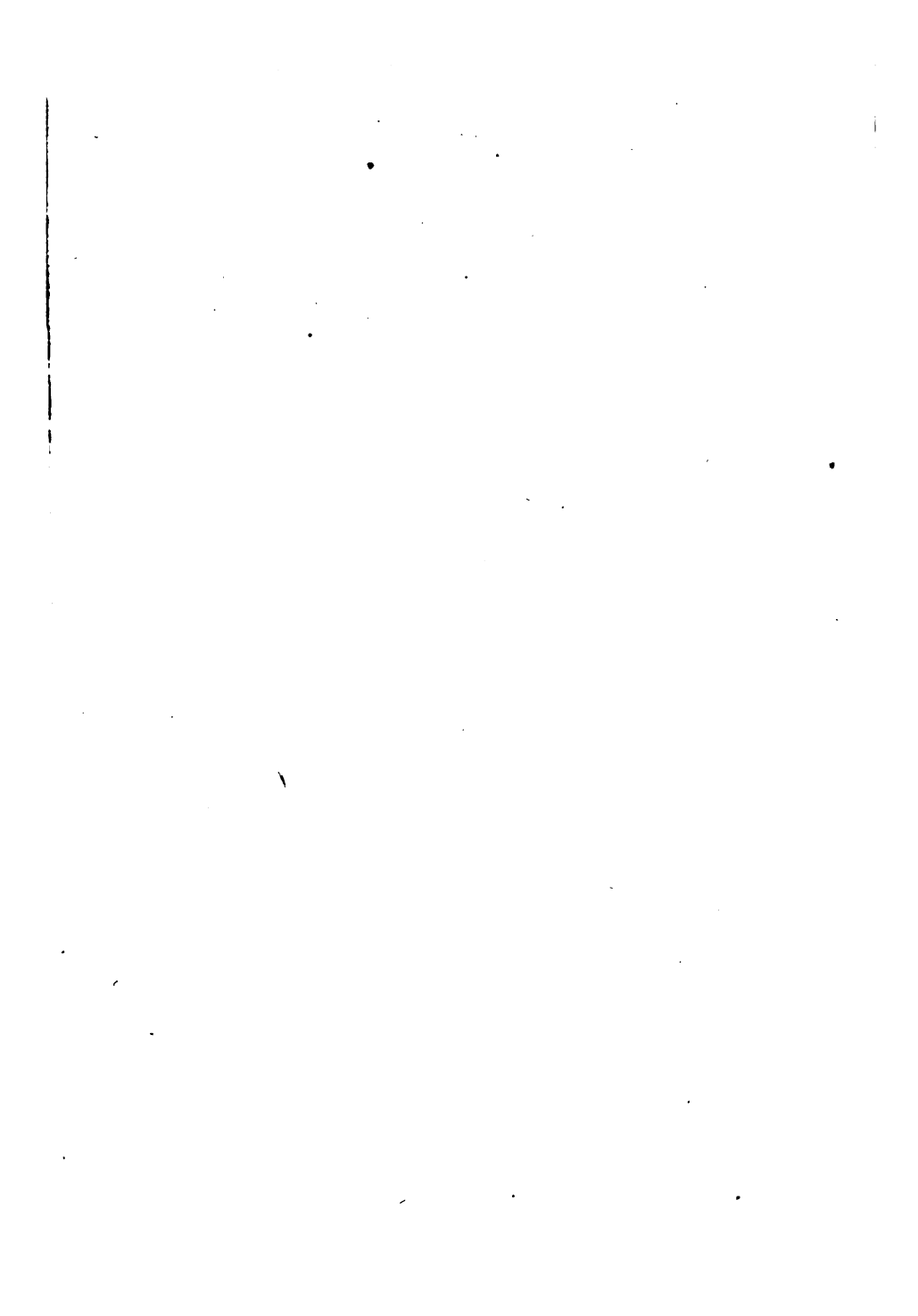
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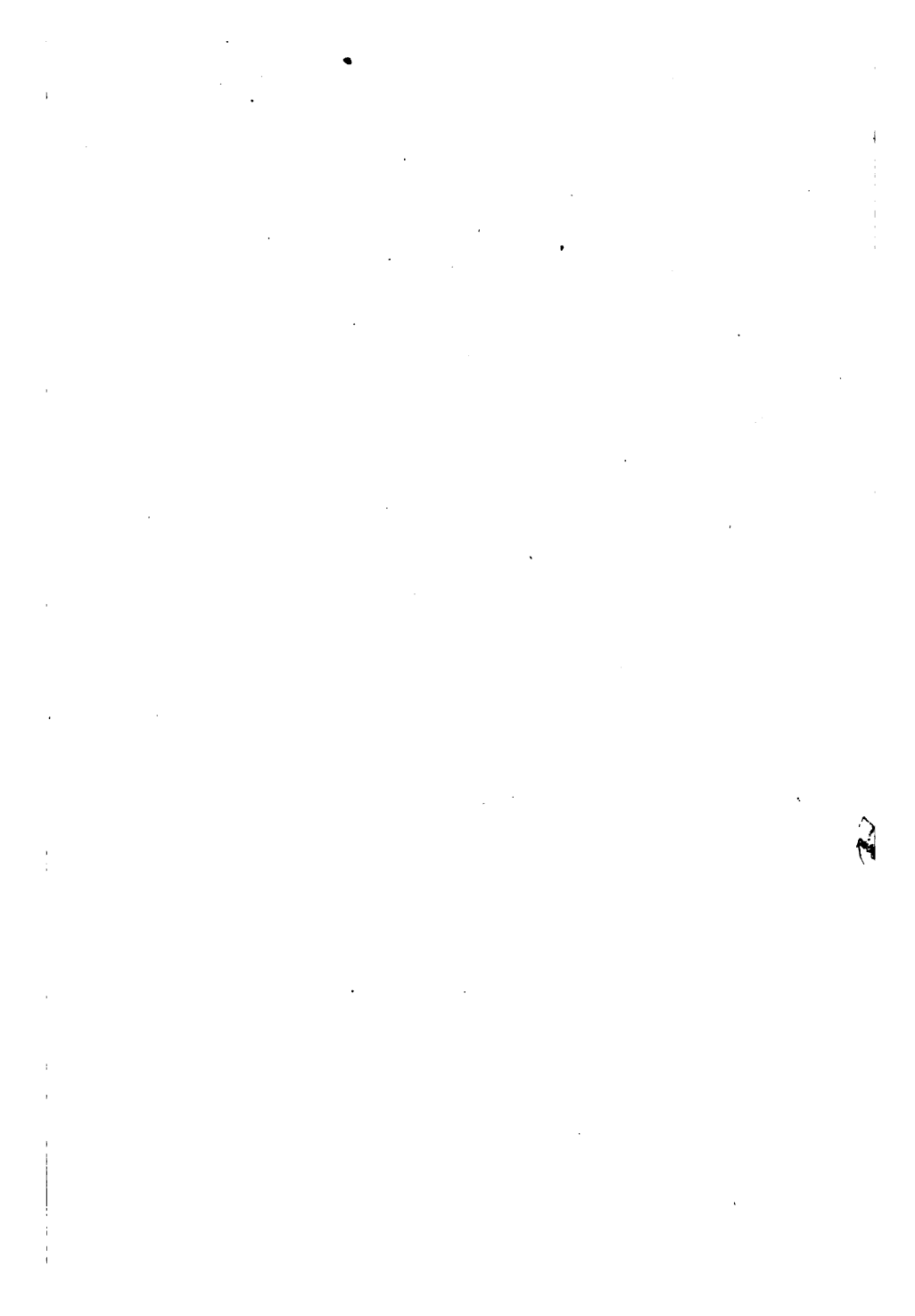
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